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Comments:

This department expresses only the personal opinion of Peyton Boswell, Jr., writing strictly as an individual. His ideas are not those of THE ART DIGEST, which strives to be an unbiased "compendium of the news and opinion of the art world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

Boardwalk Art

AN UNTITLED, unmonied American artist who can paint no better than Baron Kurt Ferdinand von Pantz would find scant encouragement if he asked the famous Knoedler Galleries of New York for an exhibition. In those hallowed rooms—where some of America's greatest art exhibitions have hung—would never be seen his feeble, but undoubtedly sincere, efforts. But the Baron! He has both title and monied clients among our artistically-illiterate society leaders, and during the past fortnight New Yorkers were treated to the worst (aesthetically speaking) exhibition of the season.

Here was a deluxe edition of Atlantic City Boardwalk Art raised to the dignity of 57th Street billing, with no spark of creativeness, no fluency of line, no depth of feeling to relieve the hard labor of an artist who prematurely escaped some "antique" class to fight amateurishly to control his clavicles. But judging from the catalogue, the Baron is a reigning darling of society—listing Mrs. Paul Felix Warburg, Princess Serge Mdivani (née Louise Van Alen), the Hon. Mrs. Brinsley Plunket, Mrs. Armstrong Taylor, etc., among his sitters. The New York *Herald Tribune*, as is its wont in such cases, gave the Baron a feature "write-up," reproducing seven of his portraits (ranging in price from \$500 for sketches to \$3,000 for a hand-painted oil).

With one notable exception, which charity must clothe in anonymity, the New York art writers either ignored the show or told the truth. Outstanding for its honest courage was Emily Genauer's appraisal in the *World Telegram*: "As insipid and empty a collection of canvases has not been shown in a gallery as distinguished as this for some time. They're thinly painted, decorative, magazine-cover pieces in which heads and hair-dos all are enormously chic, of course, and the subjects have been idealized to the point where they lose all character."

Proving that art is where you find it—yea, at the Independents.

Out in the Open

BRANDED by its own leaders a "Communist-front" organization—which certainly cannot be termed "red-baiting"—the American Artists Congress appears headed for the great round-up, as resignations continue to thin its depleted ranks. The sounding of taps over this pseudo-liberal organization proves once again that the liberalism of the artist is selfless idealism, not something to be prostituted on the couch of international politics. The inner clique of "party-liners," who tried to twist the Congress membership into a totalitarian "fifth-column," found this out a little late, for the true liberals within the organization refused to be railroaded into endorsing the Stalin and Hitler aggressions and started a secession that is still in progress.

The air these days is cleaner, and considerably more healthy, around New York, since the Communazis have been driven into the open and can no longer hide beneath the robes of "Peace," "Democracy" and "Culture." Under our democratic system of freedom, they were given enough liberty to talk themselves to death.

The issue is now clear-cut: a member of the American

Artists Congress, self-purged of its protective coloration of liberalism, stands today for what he is—either an immature dupe or an active sympathizer with Hitler, Stalin & Co. To those liberals who have not yet resigned, in the futile hope of reforming the Congress, a good piece of advice is to let the dead bury the dead—form or join a new organization.

Remember, the "Communist-front" label was not placed on the American Artists Congress by sniping Tories; it was placed there, and sealed, by liberal artists within the Congress' own membership, artists who were on the inside and should know whereof they speak. All the counter charges of the remaining Congress leaders—Jerome Klein, Lynd Ward, Hugo Gellert, Yasuo Kuniyoshi, Louis Lozowick, Philip Evergood, William Gropper, Joe Jones, or H. Glintenkamp—will not make reactionaries or fascists out of George Biddle, Dr. Meyer Schapiro, Ralph M. Pearson, Lewis Mumford or William Zorach. They can stand on their records.

Immediately the revolt of the liberals broke, the "loyal" leaders of the Congress released to the press one of its customary hypocritical protestations. Replying to Lewis Mumford's charge of Communist control, Arthur Emptage, vice-chairman, said: "The American Artists Congress has always upheld and continues to uphold the forces working for peace, the free exercise of democratic rights and the advancement of culture. We regret that Mr. Lewis Mumford has withdrawn his support of these aims by resigning from the organization."

A typical piece of Congress pap! Mr. Mumford cannot support peace and the advancement of culture unless he first salutes the swastika and the sickle!

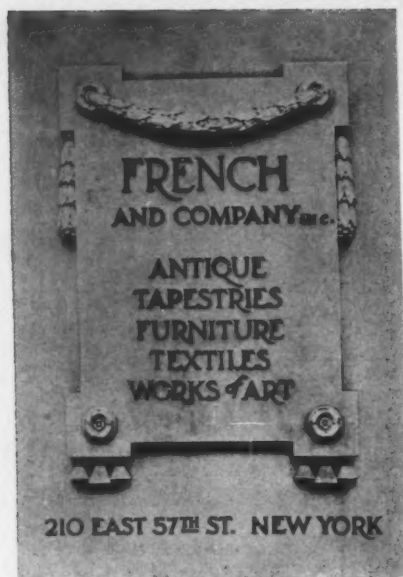
Liberals may well ask remaining Congress members to show the courage of their convictions and join the Party in name as well as fact, but there is one thing all must avoid—we must not let ourselves be stamped by reactionaries into believing that all that is progressive is "red." When liberalism is betrayed it is a characteristic of Americans to swing to the opposite extreme and unthinkingly destroy the true with the false. At such times try to answer Tom Joad's pathetic question in *Grapes of Wrath*: "What is a Red?"

With the disintegration of the American Artists Congress, a heavy drag has been eliminated from progressive art, but there remains the definite need for a truly liberal organization of artists—who love art and also the freedom that makes art possible. The Congress did not come into existence without reason; it came spontaneously because artists needed a liberal voice. And so I cannot too strongly urge artists who desire an honest progressive art organization to write Renee Lahm, temporary secretary of the rebel group, at Room 365, 20 West 51st Street, New York. Such an organization, if it avoids the art politicians who strangled the Congress, is sure to be a healthy force in contemporary American art.

Three Tons of Adam

UP AT NEW YORK'S FINE ART GALLERY it costs you a half dollar to inspect Epstein's *Adam* and only a quarter to view the Independents Annual—but, if you are hunting an aesthetic experience and not merely vulgar sensationalism, the latter is worth twice the former or, to make it simpler, the former is worth half the latter. Epstein is undeniably a fine, imaginative sculptor, but *Adam*, a premeditated Barnum stunt based on a pluperfect maleness of the male, adds nothing to his reputation. The statue, if viewed from the left rear, has a certain compelling power that is more than size alone. Its scant sculptural merits, however, cannot remove the suspicion that the primeval monster was born to die a box-office attraction for those who don't mind laying it on the line for fifty cent eroticism.

Summed up, were *Adam* of average proportions, he would probably be back in London—blacked out.



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THE READERS COMMENT

Sees Trend Toward Religion

SIR: Often we read things in your excellent editorials to which we say "Hear, Hear!" An example of this appears under "Religion, 1940 Version." That and many other indications, readable in our modern times, confirms my belief that a great *major trend* for the art world of the future, lies in the direction of religion. The stress and strain of human anxiety, and the spiritual tendency of modern thinking, forecasts an awakening of conscience for creative people.

To the artist capable of this vision, there arises the doubt of his own worthiness and readiness to adapt his work to lofty and constructive purposes. Also there arises the question: Must art wait like a mirror for better ideas, to be reflected from modern thought and life, or can the artists become leaders in the spiritual reconstruction?

Cleverness and mystification characterizes art today, plus social criticism that is rooted in negation. We are rich in talent and skill. But what are we doing with it? The Italian Renaissance is an example of the serene levels to which art may rise, in an atmosphere of conviction that reduces materialistic conceptions to a minimum.

—HENRI DE KRUIF, *Los Angeles.*

Information Please

SIR: I am wondering whether your readers have noticed the fact that the *Information Please* radio program of Canada Dry never seems to ask questions that are concerned with either painting or sculpture. I have personally tried to get them to ask some questions which I sent in. Art is interesting and should have a place on such a program. Why *Information Please* refuses to recognize this is beyond me. Maybe a concerted effort on the part of other readers would help.

—NAT SMOLIN, *New York.*

Tipped Off

SIR: Behold ye! For there is a master among us and his name is Dolnicoff! Let the mediocre beware, for the day of judgment comes with this man! Dolnicoff's *Creation* contains the profound understanding of an El Greco plus the brilliance of a Tintoretto. Further words are useless to explain its magnificence.

I leave it to your discretion and good judgment not to write a merely favorable comment of this genius who will far outshine all his contemporaries. His *Creation* is being shown at the Independent's exhibit at 215 West 57th Street, New York. I am sending photos of Misha Dolnicoff and his work.

—MURRAY HOWARD, *Brooklyn, N. Y.*

Ed.—I think the Dodgers will cop the pennant this year.

Another One

SIR: On seeing the Independent Artists Exhibit, it is very difficult to discover true creative ability in such a pot-pourri of oils. The abortive paintings shout so loudly it is almost impossible to hear anything at all. The *Creation* by Misha Dolnicoff is by far the best painting of the show. It's broad massive forms are powerful, dramatic and fiery. It is a masterful work deserving your fullest attention.

—EDWARD COLEMAN, *Brooklyn.*

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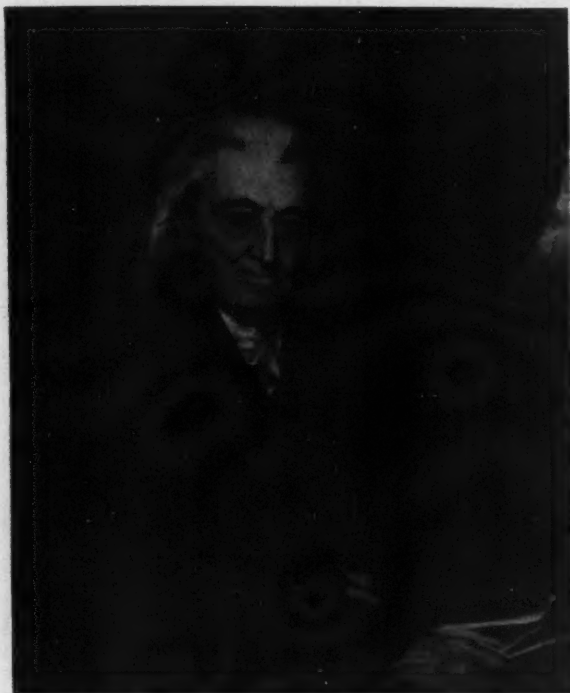
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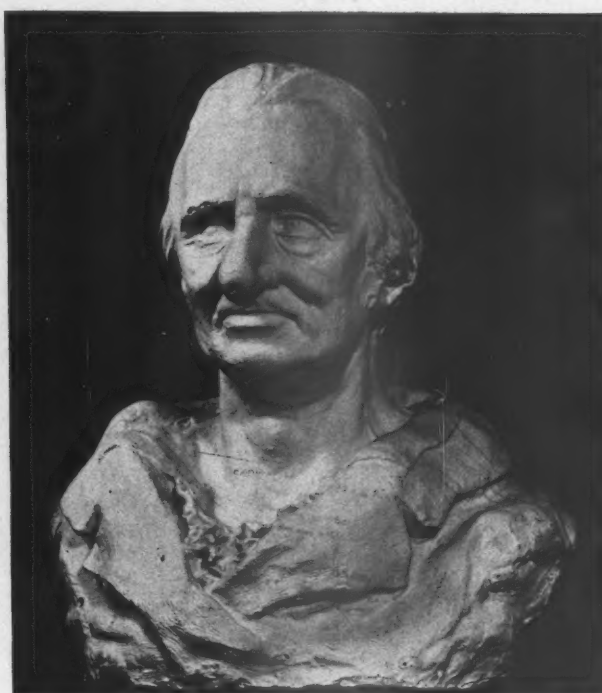
VOL. XIV

New York, N. Y., 1st May, 1940

No. 15



William Samuel Johnson: JARVIS
Lent by Columbia University



Thomas Paine (1737-1809): JARVIS
Presented to the Society by the Artist in 1817

Jarvis, the Knickerbocker Painter, Revalued in New York Exhibition

"THE GENTLEMEN have all voted him a rare wag and most brilliant wit; and the ladies pronounce him one of the queerest, ugliest, most agreeable little creatures in the world." So wrote Washington Irving in 1811 of his friend, New York's first portrait painter, John W. Jarvis (1780-1840). This spring the 100th anniversary of the artist's death is being marked by a comprehensive exhibition of his portraits, sketches and engravings, on view at the New York Historical Society until June 2.

These works, which include also a portrait bust, serve to focus contemporary attention on the almost-forgotten bon vivant, wag and portraitist. Though relatively obscure today, Jarvis enjoyed great success and popularity in his day, not only in New York, where he was the leading painter for more than a decade, but also in cities as far distant as New Orleans. To his New York studio came the budding metropolis' principal citizens and political figures, many of whose likenesses now hang in the Historical Society's show. Cadwallader D. Colden, a New York mayor is one; De Witt Clinton, mayor and governor of New York, and Daniel D. Tompkins, vice-president of the nation, are others.

Born in England, Jarvis spent his youth in Philadelphia and, at the age of 20, came to New York, where he was apprenticed for a while to the engraver Edward Savage. Feeling that he could paint better than a certain Mr. Martin who was then overwhelmed with commissions, Jarvis became a painter and at the age of 27 was an outstanding success.

This success, reports H. E. Dickson in the Society's *Bulletin*, "was well merited, for even his early portraits are vividly alive in a manner that undoubtedly accounted for his popularity in the profession. To the engraver's command of the fundamentals of draughting he added a mastery of the painting craft acquired chiefly through observation of the works of such contemporaries as Gilbert Stuart and John Trumbull. Taken as a whole, his portraits fall behind the best of their time, for they tend to be uncertain in design

and color, hence uneven in quality . . . Whatever their aesthetic and technical shortcomings, however, the best stand unexcelled as forceful likenesses, and it is the 'spittin image' that appeals to most portrait buyers."

In referring to the period 1814-1821, when Henry Inman served an apprenticeship with Jarvis, Dickson wrote that "Inman's brushwork is light and delicate, producing fluttery surfaces. Jarvis painted in broad strokes, used carelessly in figures and accessories but with certainty in the features. His positively modelled heads carry far greater conviction than Inman's somewhat misty ones. Of the two, Jarvis painted stronger portraits; Inman, prettier ones."

From the Society's display Emily Genauer of the *World-Telegram* concluded that Jarvis was a "man of great ability." His heads, she continued, "are strongly and convincingly modeled. His strokes were broad and his colors fresh. And if his portraits are objective rather than analytical, they are, at the same time, not without vigor and forthrightness."

Royal Cortissoz wrote in the *Herald Tribune* that Jarvis' "gifts, though limited, were indubitable as far as they went. His portraits fill the gallery with notable presences and occasionally, as in the *Jacob Housman*, or the *William Samuel Johnson*, or the *Gen. Jacob J. Brown*, or the *Cadwallader D. Colden*, the artist 'gets outside himself,' and is a persuasive painterman. He bears honorable rank in the annals of earlier American art."

The plaster bust of *Thomas Paine*, reproduced, is Jarvis' only known sculpture.

The Academy Elects

The National Academy held its annual meeting on April 24 and re-elected Hobart Nichols to the presidency. John Taylor Arms was made 2nd vice-president; Georg Lober, assistant corresponding secretary; Frederick Ballard Williams, treasurer, and Charles Keck, assistant treasurer. Council members chosen for three years were: Ulric H. Ellerhusen and Raymond P. R. Neilson.

The Academy also named 13 artists to the rank of academicians. The painters so honored were: Guy Pène du Bois, Dean Cornwell, Robert Brackman, Jon Corbino, Ogden M. Pleissner, Roy Mason, Francis Speight, Theodore Van Soelen and Hugo Ballin. The new N. A. sculptors: Gertrude Lathrop and Wheeler Williams. Grosvenor Atterbury, an architect, was elected an academician, as was also Thomas W. Nason, noted printmaker.



Adam: JACOB EPSTEIN

Epstein's Very Male Adam Visits New York

JACOB EPSTEIN's three-ton alabaster *Adam*, which the artist considers his masterpiece and which the impresario who bought it prefers to bill as something equal, "in the European sense," to the Sphinx, arrived last month in America and is on view at the Fine Arts Gallery, New York, until May 25.

The huge, controversial statue shocked London when it was exhibited at the Leicester Galleries and was then promptly acquired for exhibition purposes by the Famous Galleries, Ltd. This organization, comprising outwardly an Englishman who has come to America with the show, is exhibiting *Adam* and several of Epstein's busts for an admission price of 50 cents. Contrary to earlier reports the money does not go to aid embattled England but is strictly a box-office honorarium.

The seven-foot sculpture, carved out of a tawny-colored alabaster, depicts an amorphous, distorted individual, heavy of limb and with a Piltown aspect, whose most conspicuous appointments are boldly affixed genitals, so prominent that every newspaper and magazine here and abroad has refrained from reproducing a front view.

Epstein took two years to carve the work directly out of a block originally weighing six tons. "The sculptor has called it his greatest work," Famous Galleries, Ltd., quaintly informs, "and one can realize what it means to him. In its forceful realism, the statue presents the impression of Adam forced out of the earth by God, and looking up to Him for inspiration. Indicative of its symbolism is the fact that the weight of the figure is

on the left leg, which seems to be drawing strength and force from the earth."

Soberly conscious of the duty *Adam's* exhibition placed upon their shoulders, the Manhattan critics approached it with deeply furrowed brow and strained deliberation. Emily Genauer of the *World Telegram*, who discovered that the work was not nearly so monumental as she expected, called it, sculpturally, "a towering achievement." "It's a brilliant balancing of pure formalism with emotional expressiveness," she wrote. "To enjoy it only for its formal beauty, however, for its sensitively related volumes, for the manner in which great rounded masses flow into each other to make a pulsing, rhythmic, architectonic structure, for the skill with which detail (though considered alone, it may seem grotesquely inflated) is always subordinated to essential form, for the great sensuous appeal of the incredibly lovely material itself, is to deny oneself enjoyment of the extraordinary emotional intensity of the work."

Quite the opposite reaction was recorded by Margaret Breuning of the *Journal American*. She admitted that she was shocked, but what shocked her was *Adam's* "lack of imaginative vision and sculptural quality." Epstein, she noted, has discovered that "hitting the public between the eyes, figuratively, and making money out of its bewilderment, literally, is a profitable combination."

Discussing with unconcealed impatience the "precious information" supplied in the catalogue, Royal Cortissoz of the *Herald Tribune* decided that the statue "has tonnage but no

emblematic weight whatsoever." Calling the *Adam* an "uncouth monster of the primeval ooze," Cortissoz added: "As sculpture it is merely big and lumpy. As symbolism it fails to touch the imagination for a fraction of a second."

The *Sun* art critic, Henry McBride, discussed the science versus religion conception of *Adam's* evolution, failed to state what he thought of the work artistically, and pointed out, significantly, that the dozen portraits include some of Epstein's finest.

Said the *Post*: "It is a curious, powerful compound of absurdity, artistic vulgarity and compelling virility, expressive not only of Epstein's personality, but of a more general struggle to cast off outworn conventions."

Finding Epstein's latest shocker one which in many respects "may be legitimately dismissed for its ridiculous, silly and flagrantly meretricious features," Edward Alden Jewell of the *Times* discovered that after discounting these defects there is still something left to be said in favor of the alabaster. "There are," he said, "too many arguable defects to permit its being considered a masterpiece except on the score of sensationalism. Yet the ugly colossus possesses a kind of fierce, dumb forcefulness, and will by virtue of this be remembered long after acres of pleasant sculptural trash have been forgotten."

Sanity Prizes

DURING APRIL the Los Angeles branch of the Society for Sanity in Art held its first exhibition of paintings, miniatures and sculpture by members. Frankly in the spirit of militant conservatism which is the keystone of this group, the show lived up to the purpose of the Society, as specified in its constitution: "To uphold, practice and teach those essentials which translate quality in nature and create quality in craftsmanship. To display, exhibit and publicize works of art that are sane, understandable and built upon tradition and precedent of the past as well as new contemporary ideas."

Highest of the cash awards (donated by Mrs. Josephine H. Logan of Chicago, national president of the Society) went to Will Foster, for his semi-nude of *Ardanelle*. Paul Lauritz took second honors with *Sand Dunes*, a crisp landscape baking under a hot sun, and Margaret Perl, third prize with her view of *Monterey Park*.

Winners of Logan medals were James Swinerton, Anna Wilson, Ruby Usher and Martha Wheeler Baxter.

Ardanelle: WILL FOSTER



The Art Digest

Downtown's Final

THE DOWNTOWN GALLERY's present group exhibition has been arranged both as a summary of the current season and also closing the gallery's brilliant career at 113 West 13th Street. After June 1 the organization will suspend activities until fall when new quarters will be opened uptown. The 33 oils, watercolors and sculptures in this farewell show represent well chosen examples of the Downtown's notable contemporary group of progressive artists, together with such last generation Americans as Jules Pascin, "Pop" Hart, Samuel Halpert, Charles Demuth and William M. Harnett.

On view for the first time is an important Harnett, *Music and Literature*, painted in 1878. Like the other Harnett still lifes rediscovered by Director Edith Halpert (*THE ART DIGEST*, May 1, 1939), this one is skillfully composed and carried to completion with an uncanny legerdemain of brushwork and color. Demuth's *Flowers* are sensitive and Niles Spencer's *Blast Furnaces* are boldly simplified in design and restricted in color. Cikovsky is represented by a sturdy *Farm Girl*, Julian Levi by *Old Bulkhead*, a strongly mooded beach scene, and Bernard Karfiol by *Boys in Boat*, a large oil with a pyramid of boy swimmers filling the middle foreground.

In the sculpture section two ceramic animals by Carl Walters, an aluminum *Seated Figure* by Nathaniel Kaz and a broadly humorous *Affable Man* by William Steig add effective variety to the show.

The remaining exhibitors, all represented by characteristic works, are Rainey Bennett, Anne Goldthwaite, Yasuo Kuniyoshi, John Marin, Katherine Schmidt, Charles Sheeler, Dorothy Varian, Raymond Breinin, Stuart Davis, Stanford Fenelle, Louis Cuglielmi, Jack Levine, Edmund Lewandowski, Edward Millman, Gregorio Prestopino, Mitchell Siporin and Joseph Steig.

Northern New Jersey

Culminating the series of eight preliminary exhibitions by art clubs of Northern New Jersey is the final exhibition, on view through May 10 at the New Jersey Gallery, located in the Kresge Store in Newark. The exhibits, representing artists who won awards in the earlier shows, were studied by a jury consisting of Gustave Cimiotti, Hilda Belcher, Peyton Boswell, Jr., Edmund Magrath and Ulric Ullerhusen, who awarded first prize in the oil division to William Fisher for his *Monday Morning*, depicting the back streets and crooked houses of historic Pierremont-on-the-Hudson. Second and third prizes in oil went, respectively, to Eloise Egan for her strong and dramatic *After the Hurricane* and to Rockwell Brank for his darkly moody cityscape, *Clear and Colder*. Robert G. Tompkins with a portrait and Giorgi Manilov with a colorful landscape took the honorable mentions.

The three watercolor prizes went to Stephen F. Olaszewski's *Maryland Flats*, to Clara Stroud's *Oyster Shell Mill* and to Irene M. Coiner's *Apples in the Paper Bag*, with Luella Buros and Clara Ferriter capturing the two honorable mentions. First and second prizes in the black and white section went to George Swanson's *La Vigia*, San Lucas and Allan Lewis' *Fishing Boy*.

Science vs. Angels

"The more materialistic Science becomes, the more angels I shall paint."—Burne-Jones, 19th century British romanticist, quoted in *Victoria Royal*, by Rita Wellman.

1st May, 1940



Back Stage, Circus: FRED BUCHHOLZ

Independents Hold Best Show in Years

THE INDEPENDENTS' annual exhibition, all but lost in recent years under the weight of raucous stunt-painting, bad amateur work, and general disinterest, has suddenly come forth this month with its best annual in years and the best large group show in New York to date this season.

The Society has deserted its oldtime stand at the Grand Central Palace and is now ensconced in the halls of the American Fine Arts Gallery wherein hangs each year the National Academy annual, arch-enemy to the principles of the Independents. It should be added hastily, however, that the Fine Arts Gallery is not owned by the Academy, but merely leased, and that no rapport, social, financial, or artistic, has been established between the two organizations.

"No Jury—No Prizes" is the basic creed of the Independents. It was laid down in 1917 by a group of artists who saw the system of prize-giving and jury-selecting shot through with favors, compromises, and rigging, and who believed that it led to an atrophy of public critical ability. The prize system has grown and waxed, however, under the impetus of the law that "money talks." The apple of a \$1,500 first prize is tempting fruit.

The Independents kept on, though, year after year, supported in their early days by some of the best known artists in America,

and the early annuals were often enlivened by pictures by European moderns, which were entered by its sponsors. But in recent years the show settled into a free-for-all exposition of painting by people who should never have picked up a brush. The critics barely noticed the show, and the city editors sent their reporters to nose out the wildest possible exhibits. It became a field day for sensational art publicity.

The sponsors did not desert the ship. John Sloan, leader of the group of loyal supporters, stayed with it through the slough of despond to its sudden recovery this year.

The startling thing about this year's annual is the wide diversity of style and technique held on an artistic level that commands critical attention. There is an astonishing amount of originality where there formerly was dreary derivation; there is serious study where faddism held forth; there is daring in place of stunting.

In a sense the keynote of the show is set by John Sloan's own entry. Taking a subject from one of his early and most famous etchings, *Fifth Avenue Critics*, Sloan has painted a canvas which stands out in sharp contrast to his own recent work—one which harks back to his early principles of realism.

There are many other well known artists represented in the present show, most of them officers of the Society, but the livelier interest attaches to the lesser and unknowns, whatever their aesthetic allegiance.

Among the more arresting works in this department are *Remorseful* by Jacques Willet, a warm, singing bit of academism; the clever *January Evening* by Marie Weiss; Sperry Andrews' verveful *Side Show*; *Flowers Modernistic* by Florence C. Glidden; two oils by Antoinette Green; *Self Portrait* by Charles Harsanyi; *Orient Point* by Creston Laager; *Painting* by Elsie Miller; *Laila* by Thorbjorg Rostad; a sculpture, *The Terranium* by Rene Schmitt; and *Spilled Wine* by E. Withjack.

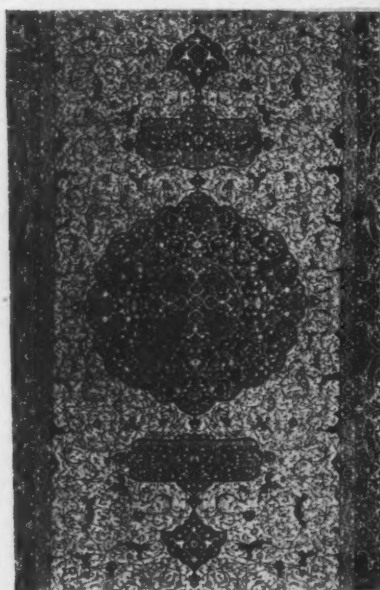
There are many other individual exhibits of note in the 751-item-show as well as an excellent sculpture section in this best of all recent Independents (on view until May 12).

Brook's Students

Otis Art Institute students working under Alexander Brook held an exhibition of paintings at the Jake Zeitlin Gallery and Arthur Millier, critic of the *Los Angeles Times*, found in them "qualities far removed from typical student work." Students, he decided, "are quick to learn when they have a first-rate painter like Brook for a teacher."



Gossip: HUGO ROBUS



Persia's Art in Magnificent Display

SANG SHABASTARI: "God hath planted beauty in our midst, like a flag in the city." The 13th century Persian voiced the credo of his race.

Persia, magnificent mid-Asian kingdom which long ago realized the dream of upstart nations—empirehood—cherished much more its gift from god and placed it in the custody of its artists, artisans, poets and lovers. A dazzling portion of this beauty, 6,000 years of it in the arts and crafts, is New York's outstanding exhibition at the present time.

The huge show, rivalling in some respects, surpassing in others, the London exhibit of Persian art a few years ago, comprises 2,800 items, all of which are owned in the United States and Canada. From the vast rich treasure of carpets, miniatures, jewels, manuscripts, tiles, pottery, sculptures, textiles, and bronzes owned in North America, Arthur Upham Pope, who assembled the London Show, has gathered together a trove of form and

A Page of Persian Art

Opposite page, top row, l. to r.: 10th century, post-Sasanian *Lion*, glazed turquoise earthenware; the *Coronation Carpet*, used at Coronation of King Edward VII in London, early 16th century, lent by J. Paul Getty; silver *Wine Bowl*, used at banquets of Artaxerxes at which the Biblical Queen Esther was guest.

Center row, l. to r.: the *Duke of Anhalt Carpet*, early 16th century, lent by Duveen Bros.; polychrome earthenware *Bowl*, lent by H. K. Monif; the *Ardabil Carpet*, companion piece to one in Victoria and Albert Museum which is the best known carpet in the world, dated 1535, lent by J. Paul Getty.

Bottom row, l. to r.: silver *Plate* with applied repoussé, showing Shapur II (4th century) hunting, one of the half dozen finest Sasanian plates in existence, lent by Mrs. Cora Timken Burnett; brown lustre *Bowl* of horseman, 12th century, lent by D. G. Kelekian; 14th century *Bowl* showing falling antelope, from Dumbarton Oaks Collection.

color that fairly dissolves the walls of the old Union League Club building.

Immense, rare rugs, some of them the best known in the whole world, drape the lofty walls from ceiling to floor, irradiating the room with an intoxicating glow of rich, jewelled color. The mingling tracery of forms contribute to a symphonic sight that is echoed, repeated, and accented in case after case of miniatures, tiles shimmering with delicate color, superb raghes pottery with jolly narrative scenes, slender, serpentine bottles whose shapes are as fluid and color as fragrant as perfume which they once contained. Ancient sculptures of animals fanciful and real from seraglio gardens, silver platters, beautiful examples of calligraphy, sturdy prehistoric objects and other items contribute to the comprehensive embrace of the show.

The works span 60 centuries of Persian art, and are drawn from more than a hundred important collections. Included in the array are such notable items as the *Duveen Ardabil* carpet, lent by Paul Getty, which is mate to the world's most famous carpet in the South Kensington Museum; the *Duke of Anhalt* carpet, a symphony of racing line and color, now strong and tense, now soft and graceful, lent by Duveen's; a slenderous silk tapestry from the Moore collection; the famous *King*



Uncle Dominic as a Monk: PAUL CÉZANNE

Prophetic Cezanne Acquired by Frick

CÉZANNE's oft-reproduced portrait of *Uncle Dominic as a Monk*, an early painting of one of the artist's favorite models—his mother's brother—has been acquired by the Frick Collection, New York. It is the second Cézanne to be acquired by this predominantly old master collection, the first being *Chestnut Trees at Jas de Bouffan*.

The present acquisition was done between 1864 and 1867, the artist's first period, when he was using the palette knife almost exclusively to achieve a bold and broad sense of form. The subject, Louis Aubert, is depicted in white habit and cowl with arms folded. His hair and beard are brown-black, his face yellow with strong red accents, his hands a brown-yellow. The background is bluish grey. Known in family circles as "Uncle Dominic,"

M. Aubert was painted by Cézanne no less than nine times, in various costumes, as a lawyer, an oriental, in mufti, in clerical garb.

Though influenced to some extent by Manet's handling of similar portraits and by Courbet's manner of modeling, the paintings of this period have a force of originality that belongs only to Cézanne. "Originality is a characteristic of Cézanne's work even early in his career," states the Frick Collection announcement. "*Uncle Dominic* has a brutal force, an intensely felt structure, a moving simplification of planes and contour, the effect of which is heightened by the neutral, unadorned background. By its evocation of massive volumes firmly realized in space, this portrait foreshadows Cézanne's maturity and most of the significant developments in modern art."

Cavalier Plate, lent by Parish Watson; the equally famous *Rayne bowl* from Chicago Art Institute; the *Demotte Shah Nama*, a 14th century edition of the famous "Book of Kings;" famous Luristan bronzes from the Holmes collection; a spectacular bronze horse (see cover) from the Sasanian period which is one of the world's great pieces of animal sculpture; a faience reconstruction of the facade of a mausoleum from Isfahan; a silver bowl out of which Queen Esther may have drunk; the *Morgan Manasi*, one of the most valuable manuscripts in the world, from the Morgan Library—these are a mere few of the precious items.

Already New York has shown signs of "going Persian," as London did after its great Persian show. Store windows in Bonwit-Tell-

er's and other Fifth Avenue shops have already adapted themselves to the exotic new note; products such as compacts and other accessories are displaying a Persian influence. And scheduled to "go Mexican" very soon with the opening of the huge Mexican arts exhibit at the Modern Museum, New York stylists and department store idea-women are having a busy time keeping up with the art exhibitions.

Replete as the Persian show is with ingenuity of design and color, with rarity and preciousness of individual objects, and with ideas that are adaptable for modern works, the show is, at the same time, the most enlightening history of Persian art ever brought together in America. The country, bordering

[Please turn to page 34]



Etude pour un fleuve: CAFFIERI

Sculptured Charm

THE DAVID-WEILL COLLECTION of 18th century French sculpture, comprising the third and final section of the famed art collection to be exhibited by its recent purchasers, the Wildenstein Galleries, is on view in New York until May 4—more than 50 marbles, terra cottas and plaster busts and figures.

Four-fifths of the sculptures are portrait busts, attesting to a distinct preference on the part of the French 18th century collector. He liked portraits of nobility; of figures well known in the arts, letters, and in diplomacy; and, above all, he liked a portrait of a noted beauty. In these particularized studies, and in the mythological and allegorical figures that complete the collection, the sculpture shows marked contrast with contemporary American work. There is charm, delicacy, elegance, and soft, subtle modeling in most of the work, echoing the spirit of one of the most sophisticated civilization of Europe. The sculptures further possess, according to the *Herald-Tribune* critic, Royal Cortissoz, "the distinction of style which lifts them, as though by force of a common denominator, to a lofty level."

M. David-Weill, a Paris banker and dis-

Buste de fillette: PAJOU



criminating collector, who is now President of the National Council of Museums in France, and head, also, of the Friends of the Louvre, collected these works over a period of forty years of careful selection.

The earliest artist represented is Antoine Coysevox whose bronze *Robert de Cotte* is, in Cortissoz's opinion, "superb in its grandiose realism." "The classical influence, filtering in from Italy and the sculptors of the Renaissance," notes the critic, "could not submerge the invincible passion of the French for naturalistic truth." Two of Coysevox's distinguished pupils, Costou and Lemoine, are both amply represented in the collection, the latter with a large number of busts.

In the opinion of Royal Cortissoz, the quintessence of the period and the outstanding works in the present collection are the sculptures of Claude Michael Clodion. In one of his small sketches, *La Vestale*, Cortissoz found "the very gait and colors of the dix-huitième. It pays its devoirs to the classic ideal, but the French light and even caressing touch prevails."

The "caressing touch" was not to the liking of critic Emily Genauer of the *World-Telegram*. The sculptures are witness, she decided, to 18th century "concern not with abstract sculptural beauty, but with the beauty of idealized feminine bodies and insipid sweet-faced children. Their conceptions are tender, delicate, lyrical. Their execution is much closer to painting—and purely decorative painting at that—than to any architectonic development, through formally and rhythmically related volumes of sculptural forms."

Bruce Mitchell in Debut

Bruce Mitchell, whose watercolors and gouaches have been seen in important group shows, is this month making his debut as a one-man exhibitor. His works, on view until May 11 at the Rehn Galleries in New York, are sturdily constructed compositions in subdued colors, depicting, for the most part, scenes along the Hudson River. Adding scope and interest are several views of quiet Minnesota countryside, among them the solid, creamy textured *Mid-Day Minnesota*, which was shown last year in the New York Fair.

Mitchell is adept at evoking mood. His *Splendor of the Past*, a scene painted on the generous porch of a deserted, ornate mansion, is desolate in feeling and rings out with echoes of discarded, last-generation luxury. The damp, over-hung air of a mild winter's day sounds the dominant chord in *Storm King Highway*, over the snow-capped rocks of which can be seen, in the valley far below, the Hudson.

Charles Bartlett Dies

Reaching the *DIGEST* from Hawaii is news of the death last month of Charles W. Bartlett, prominent painter and printmaker, at the age of 79.

Born in Dorsetshire, England, Bartlett was trained as a chemist and metallurgist but abandoned those careers for that of an artist. After studying at London's Royal Academy, he worked in Holland and Brittany, becoming known for his watercolors and etchings. Later the Orient attracted him, and he spent years in Japan, China and India. In 1917 he went to Hawaii to be present at an exhibition of his works. His sailing day, the *Honolulu Advertiser* reports, was postponed once, and then again and again, until he became one of the Island's permanent residents and a leader in its art colony.

Surviving are his widow, Mrs. Catherine M. Bartlett, two nieces, and a sister, Gertrude Bartlett, who lives in England.



Girl with Rose: MYER ABEL

Cincinnati Prizes

ADDED EXCITEMENT attaches to this year's Cincinnati Museum annual exhibition of the work of local artists and artisans because for the first time in the show's history prizes were available. Eight cash awards put a keener edge on the competition in the show.

Carl Zimmerman's peaceful landscape, *Village, Winter*, was chosen by the jury for the first prize, and Paul Craft's watercolor, *Ohio River*, for the second prize. In sculpture, Louise Abel's terra cotta *Self-Portrait* and Amanda Wolf's plaster *Seated Figure* took first and second prizes. In the graphic art section the awards went to Albert Sway's litho, *Unemployed*, and to Hugo Valerio's litho, *Tenth Avenue Street Scene*. In crafts the awards went to Lorinda Epply and to Jean Heyl Reich.

The Cincinnati Modern Art Society established a \$50 special award to be given by a special jury of local collectors—Marion Hendrie, Mrs. J. Louis Ransohoff and Thomas Adler. This jury picked Myer Abel's *Girl with Rose* as the outstanding work in the show and gave an honorable mention to Mabelle Richardson Stamper for her oil and tempera *Portrait of Jane*.

The exhibition, consisting of 75 oils and watercolors, continues until May 12.

Deutsch Wins Oakland "First"

The Oakland Municipal Gallery's annual exhibition of oils, which has just closed, brought to Boris Deutsch of Los Angeles highest honors in the show, the \$100 Adele Hyde Morrison Prize, awarded to his portrait of *Riva Lee Randolph*, director of the California School of Fine Arts at San Francisco, took second prize and \$50 with his *Figure With Apples*. The Catalog Fund Prize went to Clarence Hinkle for his *In the Oak Woods*.

Honorable mentions were awarded to Peter Blos' *Yellow Jacket*, Mildred Boak's *Study in Pattern*, Allela Cornell's *Italian Fishersfolk*, Emil J. Kosa's *Self-Portrait*, Paul Lauritz' *Hills Eternal*, Richard Munsell's *Wicker Chair* and Theodore Polos' *Sundays and Holidays*.

Annual by Yonkers Artists

Oils and sculpture by members of the Yonkers Art Association comprise the May feature of the Hudson River Museum at Yonkers. This is their 25th annual exhibition.

Native Romanticism

DURING THE BLITHE MONTH of May strange antics will take place in Baltimore around the precincts of the Baltimore Museum, when, as theme for its annual symposium, the institution looks back upon "American Romanticism."

There will be an exhibition illustrating modes and manners and arts and crafts of the time; there'll be an old time melodrama of rich youth squandering wealth to the inevitable mixup of wine, women, gambling and song (and the scaffold); Baltimore debutante devotees of the boogie-woogie will turn back the pages to *Godey's Lady Book* and dance with more elegant, if less plastic movement; there will be reconstructions of 19th century interiors, exhibits of architecture, painting, Currier & Ives prints—all catalogued in an "Illustrated Souvenir," just like Grandma brought back from all her prudently chaperoned visits to things of this sort. They may even include some chaperons.

Following consecutive annual symposia upon "The Greek Tradition" and upon "Courbet and the Naturalistic Movement" of previous years, the museum's exposition of "Romanticism in America" will be a several day affair incorporating the delivery of nine papers which will be later published by the Johns Hopkins University Press.

"Democratic Bifocalism" will be discussed by Eric Goldman; "New Patterns in Greatness," by Eleanor Spencer; "Thomas Cole and the Romantic Landscape," by Walter Nathan; "The Romantic Lady," by Ralph B. Boas; "Books for the Lady Reader," by Ola Elizabeth Winslow; "The Romantic Interior," by Roger Gilman; "Early American Gothic," by Agnes Addison; "The Beethovens of America," by Lubov Keefer; and "Romantic Philosophy in America" by George Boas.

The exhibition opens May 10 and runs for a month; the papers will be read May 13, 14 and 15; the other special events will be held during those days. No burlesquing; it's all serious. Director Leslie Cheek, Jr., has planned each event to help reconstruct, as nearly as possible, the environment and taste of the people who created and lived with the exhibits he has assembled in feverish, 20th Century America.

Honoring Theresa Pollak

The ninth exhibition in the Virginia Museum's series of local one-man shows is devoted to the oils, watercolors and drawings of Theresa Pollak, whose *Chrysanthemums for Tea* took first prize in the museum's 1939 Old Dominion Annual (THE ART DIGEST, April 15, 1939).

Miss Pollak, who as head of the faculty of the Richmond School of Art has been a major force in kindling art interest in Virginia, is presenting 50 exhibits which include soundly composed and sonorously pigmented still lifes, figures subjects and landscapes.

Director Thomas C. Colt, Jr., in Miss Pollak's catalogue foreword, points out that the artist's early concern was technical soundness. "Content, color were sacrificed," Colt continues, "for a hard strength of forms existing in space. This may be observed in the earlier work in the exhibition. Growth, however, is evident in the later work. There is an increasing awareness of spiritual values, a new freedom gained from technical mastery, happier color, a more mature and gracious emotional quality. . . . There is also in her work the evidence of a questing mind, a mind broadened by contact with fresh and youthful ideas."

1st May, 1940



Ozark Lime Kiln: IDA TEN EYCK O'KEEFFE

Variety Marks Triple Shows at the Argent

ONE OF NEW YORK's busiest art spots is the Argent Galleries, headquarters of the National Association of Women Painters and Sculptors, where, until May 4, Lydia W. Rotch is displaying sculpture, Emily R. Poucher, landscape and flower oils, and Ida Ten Eyck O'Keeffe, abstractions, landscapes and still life oils. On May 6, three new exhibitions open: shows by Mary E. Mitchell, John B. Sisley and Margaret Geraty-Davis.

Miss Rotch, who studied sculpture under Maurice Sterne and, more recently, under Heinz Warneke, specializes in animals. Baboons, giraffes and cheetahs are some of the more unusual beasts she has translated into bronze and plaster. Her style—naturalistic with slight simplification—also lends itself to skilled treatment of colts and calves which romp and play in smaller sketch-like pieces.

Emily R. Poucher, using strong color, sets down the sweeping valleys and hills of New

England, dotted with farm houses and spired churches. *Mountain Farm, Dorset Hollow, Blue Hill, Maine* and *The Captain's House* are typical examples, all of them suffused with the local character of their setting.

The O'Keeffe exhibition encompasses a wide range of approaches and, in addition to still lifes and abstractions, depicts scenes in Missouri, Texas and Cuba. *Old San Antonio* is a precisely painted structure, aged and partly in ruins, while *Mahogany Forest* is a tropical inland scene more loosely defined and more intense in color. In *Coxcomb, White Roses* and *Rubber Plant*, Miss O'Keeffe has rendered sharply focused close-ups of plant forms. An eerie light plays over *Ozark Lime Kiln* and streams through the desolate arches that decorate its hulk. The two light house abstractions are a new note; in them the artist has based a linear and color design on architectural forms and on sharp-edged rays of light.

Detroit Celebrates

"THE AGE of Impressionism and Objective Realism" is the text by which the Detroit Museum is going to celebrate its 20th anniversary as a city-owned institution. It will be one of the largest and most comprehensive exhibitions of Impressionism, French and American, to be assembled, with Detroit-owned works being augmented by wide borrowings from other collections in America. Opening May 3, the show continues for one month.

Beginning with the pioneers of the Impressionist movement, artists such as Manet, Monet, Sisley, Pissarro and others who pursued the goal of objective reality like possessed scientists, the show continues through to the Post-Impressionist movement, and to the transplanted impressionism of the Americans, and of Lovis Corinth, the German. Renoir, Degas, Cézanne, Van Gogh, Gauguin, Twatchman, Hassam, Prendergast, Cassatt, and many others appear in the cavalcade of Impressionism from the days when it was rejected by the Salon through its final acceptance today as an academic form of art.

Rathbone Appointed

PERRY T. RATHBONE, former curator of the Detroit Institute's Alger House, has been appointed the new director of the City Art Museum in St. Louis, a post vacated several months ago by the resignation of Meyric R. Rogers, now at the Chicago Art Institute.

A graduate of Harvard University, Rathbone completed advanced courses in fine arts at Fogg Museum under professors Sachs and Forbes. In 1934 he went to the Detroit Institute, becoming, in 1936, curator of that institution's branch museum, Alger House. Rathbone spent 1939 in New York as assistant to Dr. W. R. Valentiner, director of the Masterpieces of Art Exhibition at the New York World's Fair. In June of that year, he became director of the Fair exhibit, a position he held until its close.

The St. Louis Board of Control announces that Rathbone's appointment was the result of an intensive study of the qualifications of more than a score of applicants. St. Louis' new director assumes his post with the opening of the season next fall.



Summer in New York: REGINALD MARSH. Blair Prize of \$400

Chicago Opens Watercolor International

WITH INFINITELY more aplomb than their diplomatic equivalents, the 532 pictorial ambassadors of 20 nations, many of whom are at war, hang in complete peace in the Chicago Art Institute's 19th international watercolor exhibition, on view until May 26. Of the exhibits, 387 are by Americans; the remaining 145 represent artists of Central America, Europe and the Orient.

The show's two important prizes were taken by New Yorkers. The \$600 Watson F. Blair prize went to George Grosz for his *Cape Cod No. 3*, and the \$400 Blair prize to Reginald Marsh for his *Summer in New York*. The Grosz exhibit, one of a series executed last summer on Cape Cod, was characterized by the Institute as reaffirming the artist's "great powers as a draftsman and illustrating his expert handling of dry-brush technique." The Marsh prizewinner represents a skillful combination of an expertly organized cityscape with figure.

Honorable mentions went to Arthur Briscoe of London for his *Jib Sheets*, depicting sailors at work on the rigging of a sailing vessel; to Hayley Lever of New York for his boldly executed *Holy City*, *Ocean Grove*, *New Jersey*, and to Irene Hodes Newman, also of New

York, for her strong, locally colored *Gullahs*. Maurice Sterne, W. Emerton Heitland and Edward Millman were the jurors.

Special features of the show are the three one-man shows given to Paul Klee, Adolph Dehn and Rainey Bennett. The Klee room is filled by 33 of the Swiss artist's imaginative, highly individual and stenographic compositions, among them his humorously titled *Ghost of a Knight at Night*, *Mask of a Louse* and *Female Goldfish*. The 22 works by Dehn cover the range of his work, including subtly colored landscapes and light veined comments on man's foibles, such as *Regional Artist and His Muse*, in which an artist paints in a pigsty while a buxom Brünnhilde flying in the air behind him tries to draw his attention to a vivid sunset. The 26 Bennett watercolors include a number of the Venezuela series painted last winter on commission of Nelson Rockefeller and shown at the Downtown Gallery.

The 19 nations which, in addition to the United States, contribute to the show are Austria, Belgium, Canada, China, Czechoslovakia, England, France, Germany, Guatemala, Holland, Italy, Mexico, Norway, Poland, Roumania, Russia, Spain, Sweden, Switzerland.

Cape Cod No. 3: GEORGE GROSZ. Blair Prize of \$600



Earl Horter

THE ART WORLD in general and Philadelphia in particular are experiencing a feeling of deep loss in the passing of Earl Horter, a self made artist who acquired a fortune in commercial art and then achieved an enviable position as a fine artist of the modern school. Horter, who died on March 29 at the age of 55, worked to the last and scarcely six hours passed between the last brush stroke he put on the canvas that represents him in the current Philadelphia Academy show and the time of his death.

Dorothy Grafty, with warm appreciation of man and artist, wrote in the *Philadelphia Record*: "Picturesque in his person as in his career Earl Horter was a peculiarly charming little man of the sawed-off-and-hammered-down variety; a square-set little man who often forgot to shave and whose sparse and grizzly gray hair and busy brows gave him an unkempt appearance. Yet he had four wives, and, in the heyday of his success as a commercial artist, went abroad with \$27,000 and a glamorous girl (no wife) to make the acquaintance of Braque and other French moderns. He did more than fraternize; he bought their works, left the girl with one of them, and returned home broke, but with a collection of modern art."

Horter, born of a poor family in Germantown, took a correspondence course in art, then designed stock certificates for a bank-note company, and, after a short period in New York, returned to Philadelphia as art director for N. W. Ayer. From James Fincken, Philadelphia etcher, he learned the print technique, and from contacts with Henry McCarter and Arthur B. Carles became "initiated into the mysteries of paint." When he succeeded Fincken as instructor at the Graphic Sketch Club, Horter began his notable teaching career that later included classes at the School of Industrial Art and the Tyler School of Fine Arts. He died in his fine old house, "Beach Knoll" on Chestnut Hill, "leaving his fourth wife and the uncertain remains of a once-sizeable fortune."

"Horter," says Miss Grafty, "was more than an etcher and a painter. He was a personality. Repelling many at first glance, he had charm to disarm the most skeptical. What his place will be in the ranks of American painters is problematical. A bundle of contradictions, he was, as an artist, intellectual rather than emotional. He picked the brains of the moderns with whose works he surrounded himself, and his own canvases reflected the pickings. A cold color logic chilled his palette."

Joseph T. Fraser, Jr., secretary of the Pennsylvania Academy, writes: "Horter's personality was magnetic and the variety of his interests and his general sincerity won for him hosts of staunch friends and multitudes have enjoyed and admired his work."

Furniture in Modern Plastics

Furniture in modern plastics designed by Mrs. G. Howard Davison are on view until May 14 at the Alice Baldwin Beer Gallery in New York. Basing her designs on Greek and 18th-century English forms, Mrs. Davison uses Lucite, Plexiglas and Marblette, modern miracles of chemistry, to construct her pieces, which are embellished with metal, bronze and chromium appliques and upholstered in antique textiles and modern cretonnes.

The Davison examples are designed to bring to the art-in-industry movement in this country a definite flair for elegance combined with a feeling for structural form.

The I. B. M. Shows

THIS YEAR the San Francisco and the New York fairs will again have as an art feature an exhibition sponsored by the International Business Machines Corporation. These I. B. M. shows, which last year were international in character, will be made up of contemporary American canvases representing the 48 states and U. S. Possessions. Special significance is lent to this excursion into art sponsorship by the very important fact that the exhibits were purchased by I. B. M.—not merely borrowed from the artists.

The two exhibits began to take form last fall when Thomas J. Watson, president of I. B. M., invited art authorities and museum directors in each political division of the United States to serve on local art juries. Each was instructed to purchase two canvases "representative of the art and character of its particular state," without restriction as to artist, subject or price. The purchases will go on exhibition in the company's buildings, opening at the New York Fair on May 11 and at Golden Gate on May 25. Below is a complete list of the I. B. M. paintings:

ALABAMA
Kelly Fitzpatrick, *Charcoal Burners* (N. Y.).
Martha Beggs Elliott, *Winter Resort* (S. F.).

ARIZONA
Lew Davis, *Little Boy Lives in a Copper Camp* (N. Y.).
Andreas Anderson, *Snow in the Catalinas* (S. F.).

ARKANSAS
H. Louis Freund, *Crossroad Forum* (N. Y.).
Adrian Brewer, *The Hill-Billy* (S. F.).

CALIFORNIA
Maynard Dixon, *Shorelines of Lakontan* (N. Y.).
William Wendt, *Nature Smiles* (S. F.).

COLORADO
Boardman Robinson, *Landscape* (N. Y.).
John E. Thompson, *Bleak December* (S. F.).

CONNECTICUT
Kenneth Bates, *Fourteen* (N. Y.).
George Marinko, *Connecticut Vale* (S. F.).

DELAWARE
N. C. Wyeth, *Three Fishermen* (N. Y.).
Henrietta Hoopes, *Media Veronica* (S. F.).

DISTRICT OF COLUMBIA
Nan Watson, *Modern Puritan* (N. Y.).
Majorie Phillips, *Pansies in Alabaster Vase* (S. F.).

FLORIDA
Katherine Merrill, *Myaka Jungle* (N. Y.).
Albert E. Backus, *Beach at Eden* (S. F.).

GEORGIA
Lamar Dodd, *View of Athens* (N. Y.).
Marjorie Bush-Brown, *Georgia Negro* (S. F.).

IDAHO
Olaf Moller, *Silver Leaf Maple* (N. Y.).
Mary Kirkwood, *Old Man Alone* (S. F.).

ILLINOIS
Dale Nichols, *Grains of Wheat* (N. Y.).
Paul Trebilcock, *Venus in Oriveto* (S. F.).

INDIANA
Clifton Wheeler, *Springtime in Indiana* (N. Y.).
C. Curry Bohm, *The Gray Blanket* (S. F.).

IOWA
Grant Wood, *January* (N. Y.).
Daniel Rhodes, *Bulletin* (S. F.).

KANSAS
Glen Golton, *Stubbhorn Horse* (N. Y.).
Karl Mattern, *Snow on the Corn* (S. F.).

KENTUCKY
Mary Spencer Nay, *What a Life* (N. Y.).
Frank W. Long, *Man with Magnolia* (S. F.).

LOUISIANA
Caroline Durieux, *Unemployed* (N. Y.).
Dr. Marion Souchon, *Amber Light* (S. F.).

MAINE
Stephen Etnier, *Clambake* (N. Y.).
Henry Strater, *Light Southerly* (S. F.).

MARYLAND
Eleanor de Ghize, *Shanty-town House* (N. Y.).
Harold H. Wrenn, *Sea Road* (S. F.).

MASSACHUSETTS
Frank W. Benson, *River in Flood* (N. Y.).
A. T. Hibbard, *Rockport in Winter* (S. F.).

MICHIGAN
Jean Paul Slusser, *Recessional* (N. Y.).
Zoltan Sepesby, *Morning Chores* (S. F.).

MINNESOTA
Arthur Kerrick, *Early Morning Bathing* (N. Y.).
Dewey Albinston, *Lake Superior Fish Houses* (S. F.).

MISSISSIPPI
William Hollingsworth, *Drear* (N. Y.).
Karl Wolfe, *Fish* (S. F.).

MISSOURI
Frederick Shane, *Log Sawing* (N. Y.).
Jackson Lee Nesbit, *Watering Place* (S. F.).

MONTANA
Leroy Greene, *Rising Wolf Mountain* (N. Y.).
Tom J. Moore, *Saturday Night Dance* (S. F.).

NEBRASKA
Barbara E. Ross, *Boathouse Island* (N. Y.).
Kady Faulkner, *Nebraska Farm* (S. F.).



Daniel Catton Rich: LOUIS BETTS

Leading American Portraitists Hold Exhibit

THE EXHIBITION of 19th century American portraits by Jarvis at the New York Historical Society (see page 5) forms an excellent backdrop against which to judge the contemporary portraits which the Grand Central Galleries are displaying until May 11 (in both New York branches). Including examples by most of America's better known portraitists, the Grand Central show is as much an exposition of Society's aesthetic tastes as it is that of the painters, because most of the exhibits were commissioned by, and made to please, clients. Lacking are the placidity and the rigid adherence to conventionalism in poses that characterize Jarvis and his sitters.

Here may be seen traditional craftsmanship in all its degrees of competence, both good and bad—but it is all professional and this show should be required viewing for our so-

ciety leaders who posed for the von Pantz exhibits at Knoedler's.

"Today," wrote Royal Cortissoz of the *Herald Tribune*, the only metropolitan critic to study the portrait exhibit, "there is more of a nervous tension abroad, and contemporary portraiture reflects it in a kind of emotional liveliness. There is to be observed also a delightful variety in feeling and design in the painter's approach to his task."

"There is something inspiring," Cortissoz continued, "in the number of good portrait painters that we have and the diverse keys in which they work. I have been struck by the tenderness in John C. Johansen's *Mrs. B.*, by the pictorial charm in Wayman Adams' *Lady With Straw Hat*, in Kyohei Inukai's *Japanese Coat*, in Leopold Seyffert's *Mrs. Seyffert*." In Jerry Farnsworth's *Preacher With the Hawk*, the *Herald Tribune* critic found "excellence of design," and in his *Philomela* and in Ivan Olinsky's *Waiting* it was grace that caught the eye.

Cortissoz grouped Albert Sterner's *Harold Gould* and Mrs. William O'Connor, Ellen Emmett Rand's *Harding Scholle* and Louis Betts' *Daniel Catton Rich* and Mrs. Frank C. Logan under the heading of works in which there was "forceful, authoritative craftsmanship." Also under that head were the portraits by Sidney Dickinson, Keith Shaw Williams, Randall Davey and Paul Trebilcock. From among the sculptures the *Herald Tribune* critic selected for mention Warren Wheelock's *President Roosevelt* and Brenda Putnam's *Pablo Casals*.

Cortissoz' conclusion: "The American portrait painter is entirely adequate to his task, as he has been since the time of his founders."

NEVADA
Robert Caples, *Anatomy of the Storm* (N. Y.).
Hans Meyer-Kassel, *Pyramid Lake* (S. F.).

NEW HAMPSHIRE
Paul Sample, *Going to Town* (N. Y.).
Alexander James, *Country Song* (S. F.).

NEW JERSEY
John Grabach, *Taking the Hurdles* (N. Y.).
James Chapin, *Time for a Drink* (S. F.).

NEW MEXICO
Kenneth N. Adams, *Benerisa Tafaya* (N. Y.).
Ernest Blumenschein, *Mountains Near Taos* (S. F.).

NEW YORK
Georgia O'Keeffe, *Sunset—Long Island* (N. Y.).
Charles Burchfield, *Civic Improvement* (S. F.).

NORTH CAROLINA
Claude F. Howell, *Winter Afternoon* (N. Y.).
Wautell Seldon, *Storm over Manteo* (S. F.).

NORTH DAKOTA
Paul E. Barr, *Ranch and Rider* (N. Y.).
Zoe Beiler, *North Dakota Cowboy Mending Honda* (S. F.).

OHIO
Robert O. Chadeayne, *Oak Street* (N. Y.).
Myer Abel, *Flowers on Blue Cloth* (S. F.).

[Please turn to page 34]



Late Sun: ALDRO T. HIBBARD

Rochester Buys Snow-Clad Hibbard Scene

FROM A TRAVELLING EXHIBITION of the work of Aldro Hibbard, the Rochester Athenaeum acquired recently one of the artist's characteristic winter scenes of New England, entitled *Late Sun*. The circuit exhibition, which has previously been seen in Washington and other eastern cities, recently closed in Chicago and is now at John Hanna, Inc., Detroit.

Hibbard, who conducts a summer school in Rockport, Mass., where he also holds down the third baseman's position with the Rockport Ball Team, is one of the best known landscapists in Boston. The snow-clad New England countryside, glistening in the chilly sun, and the early days of the Spring thaw are among his favorite themes, which in recent years have been handled with increasing breadth.

Hibbard has taken several important annual prizes, among them the first and second Altman prizes and the second Hallgarten award in the National Academy shows and the Sennan and Stotesbury awards in the Pennsylvania Academy annuals. The artist, a student of Edmund Tarbell, is represented in both the Metropolitan and Boston museums.

In addition to putting power into the local

baseball nine at Rockport, Hibbard serves as president of the summer colony's art association, one of the oldest in America.

Two Noted Hoosiers

The May schedule at the Hoosier Salon in Chicago features two Indiana-born artists who have achieved national reputations working in other parts of the country: Charles Reiffel of San Diego, Cal., and Glen Mitchell of Minneapolis, Minn.

Reiffel, who is represented in many important museums, is exhibiting wax crayon drawings and oils; Mitchell, director of painting at the Minneapolis School of Art, is showing oils and watercolors.

Yun Gee Shows at Temple's

In New York's Temple Galleries nearly 100 paintings by Yun Gee, Chinese-born, Paris and American trained artist, hang until May 12. Princess Achille Murat, one of the artist's Paris patrons, wrote of him that "he astonishes and fascinates by his bold color and the age-old dream of his Asiatic soul, so powerfully expressed by a very modern technique."

Red Issue Splits Artists Congress

THE SCHISM within the American Artists Congress, which opened on April 4 when the executive committee supported the Russian invasions of Finland and Poland, has since broadened to the point where it threatens the existence of the organization. Labeled a "Communist-front" by its own members, the organization, founded four years ago to combat "war and Fascism," is now sadly depleted both in membership and leadership.

Lewis Mumford, vice chairman, in his letter of resignation, charged that those in charge of the congress were "intentionally or passively the allies of fascism and the enemies of democracy." He asserted that the April 4 report on war conditions "might have been written by Father Coughlin, Earl Browder or Goebbels."

Dr. Meyer Schapiro of Columbia, resigning, said that not only were the controlling members "a Stalinist front," but that the war report was "identical with the official line of the Communist party."

George Biddle, one of the founders, wrote the Congress: "I regard with the deepest suspicion and scorn organizations which offer resolutions condemning aggressions on small nations, but are unwilling to include the aggressions on Finland and Poland; and organizations which condemn the dictatorships of Germany and Italy and are unwilling to include the dictatorship of Russia in their resolutions of condemnation."

Ralph M. Pearson, another founder, quit with this statement: "I am still against all fascism, including that of Hitler, and for all democracy, including that of England, France and Scandinavia."

William Zorach, Niles Spencer and Paul Manship were other leaders to resign when the Congress put itself on record as supporting Communist aggression against Finland.

Then, declaring that the Congress no longer deserves the support of artists and charging that the Congress, because it follows the Stalinist "line," can only damage the cause of free art, seventeen members announced their secession in a body.

Said their statement in part: "The American Artists Congress . . . has endorsed the Russian invasion of Finland and implicitly defended Hitler's position by assigning the responsibility for the war to England and France. The Congress has also revised its policy of boycotting Fascist and Nazi exhibitions. . . . The Congress no longer deserves the support of free artists. We, therefore, declare our secession from the Congress and call on fellow-artists within and outside to join us in considering ways and means of furthering mutual interests which the Congress can only damage."

Signing the statement were: Milton Avery, Peggy Bacon, Ilya Bolotowsky, Morris Davidson, Dorothy Eisner, Paula Eliosoph, Ernest Fiene, Hans Foy, Adolph Gottlieb, Louis Harris, Renee Lahm, M. Rothkowitz, Manfred Schwartz, Jacob Getlar Smith, Jose de Creeft, Lewis Mumford and Meyer Schapiro. Among others to quit are Paul Mommer, Peggy Dodds, Ralston Crawford and Anita Weschler.

The seceding artists plan to form a new liberal art organization, and Renee Lahm, who has been appointed temporary secretary, urges that all artists desiring to join write her at Room 365, 20 West 51st Street, New York.

Stuart Davis, the National Chairman, also quit but evidently not for the same reason that motivated the others. In a letter to the *New York Times*, Mr. Davis charged the lead-

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ership, with "incompetence" and said: "I was most reluctant to resign from it, and did not do so until I felt sure that the centrifugal motion of its original policy had become unalterably centripetal, with a constant loss of influence in the environment."

Amid the revolt, H. Glintenkamp, executive secretary of the disrupted organization, denied that the Congress was under Communist control and emphasized that it still stood for "peace," "democracy," "freedom of expression" and "civil rights." "The attack upon the Congress for its neutrality and peace aims," he said, "has been led by Mr. Lewis Mumford, who denounced a report without coming to the April 4 meeting to hear it."

The *Daily Worker* also came to the defense of the Congress. Its "art critic" wrote: "The newspapers are devoting a good deal of space to the American Artists Congress. And no wonder. Dangle a red herring before any editor these days and he sees headlines and inspired editorials. . . . This vicious lie that any progressive organization is an arm of the Communist Party is becoming an old trick of the Trotzkyites."

Klein Liked It

LAST ISSUE the DIGEST quoted the adverse reaction of Edward Alden Jewell of the *Times* to the American Artists Congress' fourth annual exhibition, promising to present the other metropolitan critics in this issue. The "other critics" turned out to be only Jerome Klein of the *Post*, the others having ignored the show. Wrote Mr. Klein:

"Though a little smaller than past affairs, and with perhaps fewer big names, the show still brings forward much creditable work. Among paintings that struck me favorably are R. Soyer's splendid study of Walkowitz, Brecher's rich, mossy landscape, Hartley's mountain view, Kerkam's figures in poignant, misty blue, Suzuki's romantic landscape, *Dispossessed* by Jules, abstractions by Harari, Davis and Ben-Zion, work of Abramowitz, Hecht, Liberte, Shulman, Ribak and Lechay.

"A few of the most striking sculptures are Hebbald's jolly troubador, the excellent head of *Rita* by Glickman, Walt Speck's clever satire on *The General*, Ferber's *Head of an Intellectual* and work by Alice Decker, Hovannes, Chaim Gross and others. In the graphic group are fine photographs by Berenice Abbott, Robert Disraeli, Eliot Elisofon and Barbara Morgan as well as prints and drawings by Isabel Bishop, Julian Levi, Hugo Gellert, Margaret Lowengrund, Alex Stavenitz and others."



Half Suit of Jousting Armor, Nuremberg, About 1500

Rare Mackay Armor Enters Higgins Museum

IN ONE OF THE MOST important transactions of the season, ten rare suits of French and German armor were transferred from the famed Mackay Collection to that of John W. Higgins, president of the Worcester (Mass.) Pressed Steel Company. The sale, negotiated by Jacques Seligmann & Co. of New York, acting as agents for the Mackay estate, adds to the nationally-known Higgins collection some of the most outstanding armor pieces to come on the market in recent years.

Perhaps the most notable single piece is the half-suit of jousting armor from Nurem-

berg, dated about 1500 and reproduced above. Formerly owned by the collector Count Erbach and the Nuremberg Zeughaus, it was featured in the "European Arms and Armor" show presented by the Metropolitan Museum in 1931 and reproduced in the catalogue of that show. From the point of workmanship and date, it is extremely rare. Dürer paid tribute to its incisive symmetry by incorporating the helmet in his famous *Coat of Arms with Cock*. The only other comparable suit in an American museum is owned by the Metropolitan.

Another outstanding example is the full length French jousting armor, dated about 1620, which represents the type of suit worn by Louis XIII, as illustrated in Pruvine's *Manège*. Although corresponding horse gear is rare, this suit has the added interest of an accompanying *chamfron*, the piece that fitted over the horse's head. Design in this case, though slightly more decorative than the Nuremberg piece, is essentially simple, functional and clean. As in other arts, armor forging evolved from the classic simplicity of pure functionalism in the earliest examples to elaborate systems of surface decoration in later centuries. This development is traced in the Mackay armor collection and is concluded in several German suits in the Higgins purchase.

The Higgins armor acquisitions have been sent to the Worcester Museum where they will remain on exhibition until they are removed, this Fall, to the unique John Woodman Higgins Armory at the plant of the Worcester Pressed Steel Company.

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La Desserte: HENRI MATISSE

Edward G. Robinson Acquires Early Matisse

AN IMPRESSIONIST-CHARDINESQUE interior which could have assured Henri Matisse a successful career in official rather than "Wild Beast" circles, if he had so chosen, has been acquired by Edward G. Robinson. Purchased from the Pierre Matisse Gallery, the early oil goes into one of Hollywood's outstanding modern art collections.

Though the painting, *La Desserte*, was recognized as the work of a promising artist by the arbiters of official Parisian art, when it was exhibited at the "Champ-de-Mars" in 1897, the public and many fellow artists were shocked by the bold color and thick pigment that Matisse used in depicting the dinner service being arranged by a maid.

Ambroise Vollard saw the picture, liked it and bought it for his own collection. It was also defended by Matisse's teacher, Gustav Moreau, who remarked to a friend that he "preferred the glass bottle stoppers in this

still life, on which one could hang one's hat, to all the preceding works of Matisse."

The preceding works, at this time, were not, however, very important. Most of them were copies of Louvre masterpieces; the rest were small still lifes and landscapes of little consequence. Moreau urged Matisse to paint something ambitious and *La Desserte* was the result, a work that showed the influence of Louvre copying, of the Impressionist technique (which Matisse had just learned from a young painter he met in Brittany), and lastly, Matisse's own penchant for clear, ringing statements of form and color.

Perls Gallery Looks West

The Perls Galleries of New York City have opened a California branch at 8634 Sunset Boulevard, Los Angeles, where they will display French paintings "for the young collector."

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Panorama of France

A SERIES of five exhibitions, titled *Panorama of French Contemporary Art*, has been scheduled by the Wildenstein Galleries in New York. The shows, organized to embrace "every phase of present-day art in France and to give both old and young, the most modern and the most conservative artists, an opportunity to exhibit and sell their works in America," have been organized as a benefit for the American Association for Assistance to French Artists, Inc.

The first show in the series, opening May 10, will cover the Institute, the Ecole des Beaux-Arts and the Salon and will consist of 81 canvases that have already been assembled and sent to this country. Subsequent shows will represent the Indépendants, the Tuileries, the Salon d'Automne and specific branches of modern progressive art. Stress will be laid on younger French artists who are not yet known in America.

When Hunger Grows

While income tax deductions are fresh in mind here is a good place to put \$5 or \$10 as one of your next year's worthy contributions: the Artists & Writers Kitchen, 8 Morton Street, New York City. The kitchen is a privately supported organization assisting needy artists and writers with free meals daily, and it is registered with the Dept. of Welfare, N. Y. C., and other supervising charitable organizations. You are welcome to visit the place any day (except Sunday) from 6 P.M. on, when service of free meals commences. Among the scores of patrons are John Sloan, Robert Macbeth, Paul Muni, the Art Students League, Gordon Grant, E. Weyhe, Gene Tuney, George Blumenthal, Talens & Son, Eugene Lyons, Tallulah Bankhead and Ben Hecht.

New York City, you know, is still an awful cruel place when hunger gnaws.

Argentine Art on Tour

From the comprehensive exhibition of Argentine art shown last Winter at the Virginia Museum (THE ART DIGEST, Feb. 1), a committee composed of Thomas C. Colt, Jr., F. A. Whiting, Jr., and L. B. Houff, Jr., selected 30 paintings, 33 prints and seven sculptures as a compact travelling exhibition. The unit was shown last month in New York at the Junior League headquarters and is scheduled for exhibition at Wesleyan University in Middletown, Conn., during May.

Other stops on the show's list are the Art Association of Newport (Aug. 1 to Sept. 15); the George Walter Vincent Smith Galleries in Springfield, Mass. (October); the Cleveland Museum and other institutions as far west as San Francisco. It is being circulated by the American Federation of Arts.

The Rubinstein Collection

Helena Rubinstein's collection of paintings, recently exhibited in Washington, D. C., for the benefit of Polish relief (THE ART DIGEST, March 1), will be shown for one week beginning May 6 at her New York home for the benefit of the Paderewski Fund to aid Poland.

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The Crucifixion: LIPPO MEMMI

From Old Italy

FOR THEIR THIRD MAJOR SHOW of the season the Acquavella Galleries in New York have drawn upon the 14th and 15th centuries for their exhibits. All Italian, the nineteen pictures (on view through May) are with one single exception religious in subject. In style they range from the stiff-posed works of Gi-

otto's followers, the patterned gold-backed designs of the Siennese, to the full bodied, freely composed groups painted in Northern Italy at the end of the 15th century.

The earliest work in the show, and one of the most interesting, is Lippo Memmi's *The Crucifixion*, a small panel glowing with life and velvety rich in color. Through the worn gold background a red tone, muted but pleasantly insistent, shines. Memmi, a brother-in-law of the more famous Simone Martini, was a native of Siena, where he came also under the influence of the Lorenzetti brothers. His most important fresco is in the town hall at San Gimignano.

The most popular single subject in the exhibition is the Madonna and Child motif, sometimes elaborated by the presence of angels and donors and sometimes pictured against an area of landscape background. The artists represented in this category are Spinello Aretino, Nicolo di Pietro Gerini, Bicci de Lorenzo, Sano di Pietro, Zanobi Macchiavelli, Matteo di Giovanni, Pier Francesco Fiorentino, Filippino Lippi, Niccolo Rondinelli, Utili da Faenza and Maestro del Bambino Vispo. The remaining subjects are *The Presentation at the Temple* by Lorenzo di Niccolo Gerini, *Tobias and the Archangels* by Bastiano Mainardi, *Adoration of the Shepherds* by Timoteo Vite, *The Death of St. Jerome* by Bartolomeo di Giovanni, *The Vision of St. Augustine* by Bartolomeo di Giovanni, *The Siege of Troy* by Maestro della Battaglia D'Anghiari and *The Adoration of the Kings* by Mariotto di Nardo.

The best known painter in the show, Filippino Lippi, is represented by a monumentally composed *Madonna and Child*. The Madonna's head, delicate and yet solid, reveals the strong influence exerted on Lippi by his one-time master, Botticelli. The galleries list Van

Marle, Gronau and Sandberg Vavalá as having endorsed the authorship of this work.

Another exhibit reflecting strong influence is the *Madonna and Child* by Niccolo Rondinelli, who markedly adopted the style of famed Giovanni Bellini. Two other displays notably derivative in style are Mainardi's *Tobias and the Archangels*, which is cast in the stylistic mold established by the artist's brother-in-law and master, Ghirlandaio, and the Troy siege scene by D'Anghiari, which, in the disposition of spears and horses and in the interest of perspective, is akin to Uccello's famous battle scenes.

Design for Sleep

From the San Antonio *Light* comes this touching tale of the Texas art student who entered an abstract rug design in the National Scholastic Art Contest only to have the judges turn it upside down and mistake it for an insomniac's eye:

"You never can tell what's going to happen nowadays," mused Maxine Kuenstler, senior art student at Jefferson High. "There I was in the art class and thought I had worked up a perfectly good abstract rug design, a design which was purely imaginative and wasn't based on anything at all. I had done it in dry chalk. Then Miss Dugosh, my art teacher, saw it and decided that it would be good enough for competition in the National Scholastic Art Contest and entered it.

"But, was it entered as a rug design? No. It was turned upside down and christened *Insomnia* and entered as a dry chalk drawing of a futuristic view of what an insomniac's eye might look like!

"Now I've got insomnia wondering if the judges will lose sleep trying to see the point of view I didn't have."

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THE FORTNIGHT IN NEW YORK

As Reported by Paul Bird

VERY SOON NOW the season comes to a close, although one would not think so, considering the exhibition activity. Top billing goes to the Persian exhibit, a magnificent loan benefit show, excellently managed, rich and instructive. The spectacular Mexican show opens this month at the Modern Museum; the Metropolitan has already opened its summer show of contemporary American industrial art; the World's Fair exhibits will soon be underway; and, lastly, the *Herald Tribune* reports that the Da Vinci show held in Milan last summer will come to New York for the fair months. Though emphasis in this exhibit is placed upon Leonardo the inventor, it will include reproductions of all his paintings.

There is great diversity of art news these days. Epstein's *Adam* is subject of mild conversation. The American Abstract Artists caused a slight flurry of excitement recently with some handbills presented to artists attending a Modern Museum preview. "How modern is the Modern," enquired the paper in a medley of Victorian type faces. Calling themselves the *Avante Garde*, the abstract artists twitted the museum about its recent shows of "dated" art.

The Independents furnished a real surprise, putting on one of their best annuals. To those of us who have fretted all this year over the art interregnum, this fact is significant. First, the Academy made an about-face and returned to strict academism. Secondly, the Artists Congress' political house of cards collapsed. Third, the Independents now shake loose from amateurishness and put on a show distinguished for its independent art. There does seem to be a trend behind these events: a return, at long last, to matters of art.

And possibly the success of the Derain show at Pierre Matisse's is related to this trend. Derain comes along a few weeks after the Picasso show finishes up at the Modern and makes a strong come-back in the name of traditional and conservative art.

Tradition & Derain

There is no question about the new Derains; they're important. The Frenchman, whom everyone thought was all done, is putting verve, swing, and life back into old-time Dutch painting. Here is the *Sun* critic on this new batch of Derains: "The special excitement . . . centers upon a group of still lifes the like of which have not been seen for some time. In fact, from the point of view of vig-

orous execution it is difficult to think of any still-lives that excel them, for they are quite as robust as any of the much admired early Dutch productions."

Both Cortisoz of the *Herald Tribune* and Jewell of the *Times* agreed that Derain is putting new wine in old bottles.

Emotion in Plastic Terms

The Soutine show at Carstairs made a favorable impression upon most of the critics, too. Both the *World Telegram* and *Sun* critics made a point of the excellent painting—as pure painting—in the Carstairs show. The landscapes intrigued Jewell. They "tremble and cry out with emotional stress," he wrote in the *Times*, "but the emotion is perfected in plastic rather than psychopathic terms."

Gluckmann's Brushwork

The critics also discussed favorably the paintings by Grigory Gluckmann at Schneider Gabriel Galleries, one of whose nudes we present herewith. Emily Genauer was most enthusiastic in her *World Telegram* review. Gluckmann, she observed, is no proponent of "rhythmic pictorial architecture," nor "plastic animation," but "there is more than one way to skin a cat." "Gluckmann is such a master brushman, his drawing is so exquisitely pure, his tones so radiant that his canvases are as alive, as pulsing with warmth as the very skin he portrays."

The *Journal American* critic, Margaret Breuning, was of the same mind concerning these paintings, but Burrows of the *Herald Tribune* and Devree in the *Times* proceeded more cautiously.

The Seal of Approval

The most envied Federal Art Project assignment, that of decorating the third floor panels in the New York public library which was entrusted to Edward Laning has now been completed and the job is henceforward under public scrutiny. Last week the critics went over to the library to judge the work. They were satisfied. Both Jewell and Emily Genauer discussed the murals at length. Laning, said Jewell, "has most ably performed his task. The murals are beautifully painted." Their style—"old master realism"—befits the architecture of the building, added Jewell; they are "carefully composed," their artistry "sustained." But this critic did not attempt to conceal his scorn, however, for the archi-

Rabbi Resting on His Flight: MARC CHAGALL. At Perls Gallery



The Art Digest



*Etude: GRIGORY GLUCKMANN
Exhibited at Schneider-Gabriel*

texture of the building and the interior, a neo-classic confection by Hastings, who, by the way remorsefully willed to the city \$10,000 to correct some of its more glaring errors.

Miss Genauer liked the Laning murals because their mood is in keeping with the library air of "studious repose, of scholarship, of reverence for the cultural heritage of the past ages and of stilled time." There is nothing astoundingly new about their style or subject matter, she wrote, "but they're as sound in their execution as a nut. And they certainly do improve the looks of the lobby. Isn't that enough?"

Chagall, Serious & Otherwise

Marc Chagall is represented by some recent work at the Perls Gallery, of which the most imposing is the large oil, *Rabbi in Flight*. "A wonderful little show," Jerome Klein said in the *Post*. Praising particularly the large oil, Miss Genauer considered it a "synthesis of all his genius." Devree, in the *Times*, was left cold by this and by the several smaller fantasies. "They always seem to me heavy-handed fantasy reduced to a formula," said Devree, "and the present examples are no exceptions."

Tschachbasov Emotes

Nahum Tschachbasov who, as a teacher, has become one of the main influences upon young New York artists of the left wing, is presented rather comprehensively at the A. C. A. Gallery. "Highly provocative show," wrote Jerome Klein in the *Post*. "Here we feel a perpetual play of emotional cross currents, now suddenly illuminating the bizarre imagery, and again short circuiting expressive aims."

The artist's style seemed to Melville Upton of the *Sun* "as foreign to his present surroundings as Palestine itself. His color is rich and barbaric, shot through with reminiscences of oriental fabrics and mosaics, and though he pays great attention to formal design in his compositions as a whole, his drawing of figures and minor details verges on the childlike, perhaps purposely so, as was the avowed aim of Matisse."

The Palestine Scene

Speaking of Palestine there is a show at Milch's by Rubin, who has lived there for more than 20 years. It is his first appearance in New York in ten years. "He is a great artist," writes Marie Sterner in the catalogue foreword. The work convinces her, she explains, that idiosyncrasies and distortion are unnecessary "when an artist has enough temperament and personality to create a distinctive achievement."

The striking thing about the Palestinian scene as set down by Rubin is the dusty silver aspect of the olive trees contrasted with the ancient terra cotta color of the land. It is certainly an evocative picture he gives, one that is weighted with mystery, mysticism, and deep religious emotion. Rubin himself explains that one cannot live in Palestine without feeling the reality of biblical episodes, and he therefore has Jacob wrestling with an angel in a 1940 landscape.

Arnold Blanch, Pro & Con

The show on which sharpest disagreement settled was that of Arnold Blanch at the Associated American Artists. Cortisoz was impressed with the honesty of Blanch's work, but was critical of the drawing in the landscapes and the note of gloom; Klein liked the paintings; Emily Genauer praised their quiet power; Jewell dissented upon several points.

The latter critic found the work fluctuating, uneven, with style changes and with disconcerting derivative notes "which bring to mind various artists of the contemporary American school." Emily Genauer, on the other hand, liked the work for "the restrained richness of his textures, and the way his compositions glow with a kind of quiet light."

Among the Galleries

Nordfeldt, the current exhibitor at Hudson Walker's is an artist with a fully formed style and a technique well in hand. The brisk, efficiently controlled energy in his landscapes develops each year to the approving nod of the critics. His "free and easy stride" impressed Klein; his "exuberant address of brush" appealed to Jewell; Burrows liked his "lively experimentalism."

Another artist familiar to the gallery goers is Douglas Brown, whose work is installed in [Please turn to page 34]

*Jacob and the Angel: RUBIN
On View at Milch Gallery*



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GERARD HORDYK

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SALES ON THE INSTALLMENT PLAN

THE PRINT MAKERS: OLD AND NEW



Spinner Play: BENTON SPRUANCE (Lithograph)

Philadelphia Reviews the Art of the Game

THE ART OF THE GAME, representing man at his most plastic moments through the centuries, in prints, painting, sculpture and other media, is the theme of a show now on view at the Philadelphia Museum. Fifty works, many of them prints and photographs, spanning four thousand years of competitive sport, comprise the show.

Explaining in the catalogue the reason for the exhibition, E. M. Benson writes, "Games have been a source of pleasure to both spectators and players since the dawn of time. The perfection of movement, rhythm and coordination which games exact of their players is as satisfying to the player as it is to the observer."

"In games men become part of a big design, a planned pattern of action. The Glenn Cunninghams and Babe Ruths are to the world of sport what the Michelangelos and Rembrandts are to the world of art."

"Artists through the ages, sharing the

healthy diversions of the average man have often found in games of all kinds the subject matter and inspiration for their art."

"While a perfect player makes an art of the use of his body it is the artist who records for all eternity the most memorable movements of the human form."

The oldest objects in the exhibition are Egyptian wall paintings of archery and wrestling, the most recent works, sculpture by Ahron Ben-Schmuel and a group of lithographs by Benton Spruance, printmaker to football fans of today. Other distinguished artists included in the show are Gericault, Degas, Eakins, Douanier-Rousseau, Kirchner, Masson, and Segonzac. Several of the works are facsimile and mural-sized news photos from the files of newspaper sport pages. Among the games represented are fishing, boxing, tennis, skating, horse racing, polo, baseball, football, and, lastly, the game of war, which has been a traditional theme through the ages of art.

Florentine Football: Italian 15th Century Woodcut



Sent to Venice

A SPLENDID COLLECTION of 330 contemporary American etchings, assembled by John Taylor Arms under the joint auspices of the Grand Central Galleries, the National Academy and the Society of American Etchers, has been shipped to Italy for inclusion in the Venice Biennial, opening May 16 and remaining on view to the end of October. The Grand Central Galleries own the U. S. Pavilion at the Venice exposition.

The enterprise adds another to the long list of print shows which John Taylor Arms has assembled successfully for exhibitions in this country and abroad. Eminently fair and broadminded in his selections and taste, Arms invariably wins praise from critics and artists alike for his exhibitions. He has attained a position in the field of printmaking somewhat akin to the position of Judge Kenesaw Mountain Landis in America's national sport.

The print display will be America's only contribution to this year's Venice Biennial, a limitation made necessary by the European War and its high insurance rates on paintings and sculpture. Among the leading printmakers represented are Kerr Eby, Frank W. Benson, Samuel Chamberlain, Stow Wengenroth, Thos. W. Nason, Grant Wood, Armin Landeck, Harry Wickey, Mahonri Young, Rockwell Kent, Cadwallader Washburn, Eugene Higgins, Arthur W. Heintzelman, Reginald Marsh, John Sloan, Ernest D. Roth, Louis C. Rosenberg, Thomas H. Benton, Adolph Dehn, Kyra Markham, John Steuart Curry, John E. Costigan and John W. Winkler.

C.I.O. Artists Exhibit Prints

The printmakers of the United American Artists, whose exhibits are on view at New York's New School for Social Research through May, score, according to Jerome Klein of the *Post*, a "first rate success." "It's a fine assortment of color, with plenty of good black and white," Klein added. The organization is affiliated with the C.I.O.

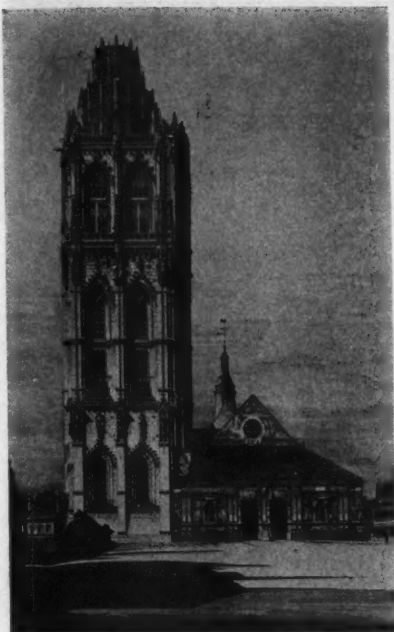
For the *Post* critic, Beatrice Mandelman took high honors with her "splendid lithograph and subtle color prints" in the new silk screen medium. Other exhibitors in the new medium to draw mention from Klein were Judson Briggs, Carol Weinstock, Leonard Pytlak, Riva Helfond, Ruth Chaney, Elizabeth Olds, Hyman Warsager, Joe Leboit, Harry Gottlieb and Anthony Velonis. The artists named by Klein for their "effective" black and white prints were Moses Oley, Louis Lozowick, Jacob Kainen, Dan Rico and Chet LaMore.

Hassam Prints to N. Y. Library

The Print Room of the New York Public Library recently received a gift of 60 etchings and lithographs by Childe Hassam. The prints constitute a cross-section of Hassam's contributions to the field of graphic art. "To these processes," Frank Weitzkamp, curator of the Library's prints, reported, "Hassam brought all the interest in light and color which characterized him as a painter."

Oakland Gallery's Sculpture Annual

Occupying the Oakland Art Gallery from May 5 to June 2 will be that organization's Fifth Annual Exhibition of Sculpture. The show and prizewinners will be reported in a latter issue of the *DI* G.E.S.T.



Aspiration: JOHN TAYLOR ARMS

Masterpiece of Arms

Few contemporary printmakers have as eager a following as John Taylor Arms, and when he publishes a new print that event is news. Recently Arms has issued through the Kennedy Gallery two more prints, one, a miniature of Chartres, the other, a large 10" x 15" etching of the Madelaine at Verneuil-sur-Avre, entitled *Aspiration*, which is currently on view at the Independents' show in New York. Of this latter print, Albert Reese of Kennedy Galleries, says: "In every artist's oeuvre one example stands supreme, the work that, because it approaches closest to his aim of technical and artistic perfection, he prefers to all others. John Taylor Arms's *Aspiration* is the etching by which he is prepared to justify his *raison d'être*. It is a fitting complement to his preceding achievement, *In Memoriam*, the edition of which is now practically exhausted."

Craft Students

The eighth annual exhibition by the Craft Students League of New York, on view in the Barbizon-Plaza Galleries until May 5, is a show that, in its professional aspect, belies the student status of most of the exhibitors. Appreciators of the many crafts will find here expertly designed and soundly executed objects in every field from metal work to book-binding. The categories of exhibits are: painting, etching, wood cutting and carving, sculpture, jewelry, enameling, metal work, pottery, weaving, cabinet making and design.

A separate room is given over to exhibits by the school's faculty, all of whom are active and recognized practitioners in their fields.

Roosevelt Appoints Cret

Paul P. Cret, Philadelphia architect, has been appointed by President Roosevelt to the National Fine Arts Commission. Cret, a native of Lyons, France, was formerly Professor of Design at the University of Pennsylvania and since 1937 has served as professor emeritus. Among the buildings he has designed are the Federal Reserve Board Buildings and the Folger Shakespearean Library in Washington and the Detroit Institute of Arts.

1st May, 1940

PUBLIC SALE of the UNTERMYER COLLECTION Under Management of the PARKE-BERNET GALLERIES • INC

The valuable and extensive art collection originally formed by the late Samuel Untermeyer, now to be sold by order of his children, the present owners, and by order of his executors.

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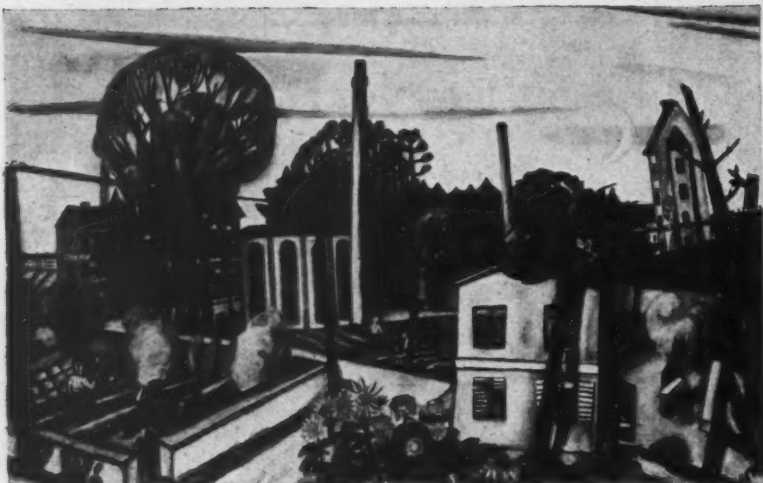
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Sunday, May 12, from 1 to 5 p. m.
May 13 and 14 from 10 a. m. to 5 p. m.

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Landscape with Factory: MAX BECKMANN. In Neumann Sale

Neumann Modern Paintings in Auction Sale

J. B. NEUMANN, known for more than 30 years as a discriminating collector and enterprising dealer, has entered more than half of the modern French and American canvases that make up one of the most important sales of the fortnight. These canvases, along with examples from other owners, go on exhibition May 5 at the Plaza Art Galleries, prior to sale on the evening of the 8th.

From Neumann have come well known examples by Nolde, Kopman, Hiler, Soyer and Feininger; gouaches by Max Weber, watercolors by Gromaire, Grosz, and Burckhard, and oils by Mondrian, Klee, Kandinsky, Beckmann, Charles Sheeler and Max Pechstein. Particularly interesting oils are from the hands of Gris, Rouault and Chagall.

Other collectors have submitted work by Derain, Modigliani, Benton, Taubes, Phillip, Blume, Guys, Redon, Luks and Vlaminck. Sculpture in the sale is by Gertrude V. Whitney, Degas and Chaim Gross, and drawings by Daumier, Rodin, Foujita and Maillol.

Preceding this modern sale are several important auction events, including the sale on

May 4 of the 17th and 18th century English furniture, paintings and porcelains from the country estate of Charles of London, late dealer and member of the Duveen art dealer dynasty. Similar in character is the dispersal booked for the 9th, 10th and 11th, when the furniture and decorations of the residence of the late Mary Clark de Brabant will be offered to bidders.

The fortnight ends with the sale on May 15 of important Americana, rare Currier & Ives lithographs, aquatints and unusual paintings. Among the latter is a Thomas Birch (who rarely makes an auction appearance), which depicts New York City from the Bay as it stood in 1820. Rembrandt Peale, Paul Ritter and Thomas Doughty are other painters included. The Currier & Ives lots are varied and extensive, offering collectors items from sports scenes to the famous beardless bust portrait of Abraham Lincoln.

Tacoma Annual Opens

The first annual jury exhibition by artists of Tacoma and Southwest Washington is now on view in the galleries of the College of Puget Sound. Comprising 52 paintings and sculptures, the exhibition has, according to Melvin Kohler, director of the College's art department, done much to dramatize the artistic potentialities of the community.

Ellen Hooker's oil *Still Life* captured top honors, with second place going to Robert Drummond's landscape of *Tide Flat Mills*. Serving on the jury were Ambrose Patterson of the University of Washington, Carl Morris of the Spokane Art Center, and Mrs. Halley Savery, curator of the Henry Gallery in Seattle. The show continues to May 10.

Illinois' New Department Head

Professor James G. Van Derpool, art historian and critic, has been made head of the University of Illinois' art department, succeeding E. J. Lake, recently resigned. The department's painting staff, Dean Rexford Newcomb reports, is made up of 19 instructors, including Dale Nichols, present Carnegie Visiting Professor of Art and Resident Painter.

New Rome Academy Trustee

John Walker 3rd, chief curator of the National Gallery of Art, Washington, has been elected to the board of trustees of the American Academy in Rome, to succeed Jerome D. Greene. Mr. Walker was in charge of fine arts at the academy from 1935 to 1939.

Auction Calendar

May 1 & 2, Wednesday & Thursday afternoons, Kende Galleries; from various owners: 18 Eastman Johnson paintings; English furniture; Chinese Imperial cloisonné, Chinese paintings & carved jades and antique jewelry.

May 1, Wednesday afternoon, Parke-Bernet Galleries; the architectural working library of Whitney Warren.

May 2, Thursday afternoon, Parke-Bernet Galleries; from S. B. Robinson & other collections: Chinese jade, coral, porcelain and other snuff bottles; mineral carvings, pottery, furniture and decorations. Now on exhibition.

May 2 & 3, Thursday & Friday afternoons, Plaza Art Galleries; from various owners: furniture, paintings, rugs and fabrics. Now on exhibition.

May 2, Thursday afternoon, Parke-Bernet Galleries; from the Frederick W. Lehman & other collections: etchings and engravings by old and modern masters. Now on exhibition.

May 3 & 4, Friday & Saturday afternoons, Parke-Bernet Galleries; from collection of late Lilla Brokaw Dugmore: furniture & decorations; Chinese carvings & porcelains; Oriental rugs; silver. Now on exhibition.

May 4, Saturday afternoon, Plaza Art Galleries; from collection of Mrs. Charles Duveen: 17th & 18th century English furniture; paintings; porcelains and coppers. Now on exhibition.

May 8 & 9, Wednesday & Thursday afternoons, Parke-Bernet Galleries; from the collection of the late Samuel Untermyer & others: historical autographs; standard sets; first editions; Grolier Club publications; books on painters & other specialized subjects. On exhibition from May 4.

May 8 & 9, Wednesday & Thursday afternoons, Kende Galleries; from collection of Mrs. Cortlandt F. Bishop: rare gold coins; Louis XVI snuff boxes; 18th century gold watches; French, English & American furniture; Japanese prints; early silver. On exhibition from May 3.

May 8, Wednesday evening, Plaza Art Galleries; from collection of J. B. Neumann & others: important modern paintings by such artists as Soyer, Weber, Gross, Klee, Beckmann, Sheeler, Gris, Chagall, Rouault, Derain, Redon, Modigliani, Vlaminck, Benton, Luks, Philipp, etc. On exhibition from May 5.

May 9, Thursday afternoon, Parke-Bernet Galleries; jewelry from collection of late Lilla Brokaw Dugmore & others. On exhibition from May 4.

May 9, 10 & 11, Thursday, Friday & Saturday afternoons, Plaza Art Galleries; contents of residence of the late Mary Clark de Brabant: paintings by Jongkind, Daubigny & others; Oriental rugs; tapestries; silverware; Chinese porcelain; French furniture. On exhibition from May 5 in residence at 7 E. 51 St.

May 10, Friday evening & May 11, Saturday afternoon, Parke-Bernet Galleries; from Samuel Untermyer estate: Old Masters; paintings by French 19th and American 19th & 20th century artists; Gothic tapestries & textiles; furniture; sculptures; Oriental rugs; rare Greek and Roman marbles, bronzes & terra cotta vessels. On exhibition from May 4.

May 15, 16 & 17 mornings & afternoons, at Untermyer estate in Yonkers under Parke-Bernet management: French & English 18th century furniture, tapestries; Chinese porcelains, jades and decorations; Indian miniatures; silver, china, glass, paintings & Oriental rugs. On exhibition at Yonkers from May 12.

May 15 & 16, Wednesday & Thursday afternoons, Kende Galleries; from collection of Baron Rothschild & others: French & Continental furniture; English sporting paintings and silver; gold & silver object by Fabergé; faience & china. On exhibition from May 10.

May 15, Wednesday evening, Plaza Art Galleries; from a private collection: aquatints, mezzotints, Currier & Ives prints. On exhibition from May 12.

Desha and the Dance

It was in Zagreb in her native Yugoslavia that Desha held her first exhibition. Even then addicted to rhythm and graceful movement, the young artist found perfect material in the dance—a subject which she has depicted ever since, and the one that constitutes the major theme of her exhibition, on view at the Wakefield Bookshop Galleries in New York through May 11.

Oils, watercolors, prints and drawings, all devoted to dancers, make up a show in which movement and rhythmic design are the keynotes. Though some of the drawings are delicately representational, others are abstract, ranging from pure design to compositions in which simplified figures create a swift-moving pattern.



Women: MAX WEBER (gouache)
In the Neumann Sale



Two Louis XVI Gold Snuff Boxes,
18th Century. In Bishop Sale

Sales at Kende

EIGHTEEN PAINTINGS and studies in oil by Eastman Johnson headline the Kende Galleries' first May sale, scheduled for the afternoons of the 1st and 2nd. Among the Johnsons, which come from a New York private collection, are his *Girl Reading*, his spirited *Fugitive Slaves*, a sensitive *Little Snow Maiden*, and the *Portrait of John Van Schaick Lansing Pruyn*, legislator and for 15 years Chancellor of the University of the State of New York. Included in this sale are examples of English furniture, Chinese paintings, carved jades, rugs and European wood sculptures.

On May 3 a large consignment of property from the Lenox, Mass., home of Mrs. Cortlandt F. Bishop will go on exhibition prior to sale on the afternoons of Wednesday and Thursday, May 8 and 9. Offerings begin with rare gold coins from the famous collection formed by Giovanni P. Morosini (15th to 18th century examples); exquisitely wrought gold and enamel Louis XVI snuff boxes (see cut); English and French 18th century gold watches; early American and English silver; Oriental rugs, Japanese prints; porcelains, and a selection of American, French and English furniture, including a Duncan Phyfe card table and a walnut chest-on-chest attributed to Thomas Affleck.

The afternoons of May 15 and 16 will be occupied by the sale of art properties belonging to Baron Albert R. Rothschild and others, featuring French and Continental period furniture, china, English sporting paintings and silver; gold and silver objets d'art by Fabergé.

Los Angeles Local

The Los Angeles Museum will give consideration to its local artists in a large and important display, entitled "Artists and Craftsmen of Los Angeles and Vicinity" and running from May 15 to June 25. Prizes will be awarded in the three major sections.

Work will be graded by the following jurors: Painting—Clarence Hinkle, Alexander Brook, Phil Paradise, Ralph Holmes and F. Tolles Chamberlin. Sculpture—Bernhard Sopher, George Stanley and Merrill Gage. Crafts—Mrs. Nelbert M. Chouinard, Walter Baermann and Laurence E. Burnett, Jr.

1st May, 1940



La recolte des pommes de terre: MILLET
In Untermeyer Sale

Notable Untermeyer Collection to Be Sold

LEADING the New York auction houses in the May upsurge of business are the Parke-Bernet Galleries. Their calendar, crowded with eight sales during the first two weeks of the month, includes one of the most important dispersals of the season, that of the Samuel Untermeyer properties (THE ART DIGEST, April 15). The vast Untermeyer properties, including important old and modern paintings, tapestries, sculpture and furniture, will occupy the Parke-Bernet auctioneers for five days—a two-day sale on the 10th and 11th in their New York rooms, and a three-day sale on the 15th, 16th and 17th at "Greystone" the Untermeyer estate at Yonkers, N. Y. Oriental rugs, Chinese porcelains and jades, table china and glass, silver and Indian miniatures supplement a notable selection of fine French and English 18th century furniture. The roster of painters included is an extensive one, ranging from Renaissance Italians to modern Frenchmen and Americans. The Millet reproduced

above is one of the 19th century works represented.

The month, opening on the 1st with the sale of Whitney Warren's architectural library, continues with the dispersal of a large collection of Chinese art objects collected by Seth B. Robinson and other owners. On sale May 2, the catalogue comprises jade and porcelain snuff bottles, paintings on silk, furniture, bronzes and decorations. On the same day will be sold etchings and engravings from the F. W. Lehmann and other collections, including examples by Ostade, Rembrandt, Goya, Mer-yon, Legros, Manet, Whistler, Millet and Zorn.

On the afternoons of the 3rd and 4th the furniture and decorations from "The Gables" at Locust Valley, Long Island, belonging to the estate of the late Lilla Brokaw Dugmore, will be sold. Featured are groups of English, American, French and Italian furniture; Oriental rugs, paintings, tapestries, porcelains and silver.

The Auction Mart

Appearing in order are the name of the artist, the title, the name of the sale, the buyer (if any announced), and the price. P-A indicates the Plaza Art Galleries; P-B stands for Parke-Bernet Galleries; and K indicates Kende Galleries.

Paintings

Sargent, John S.: <i>The Hon. Mrs. George Lambton</i> (P-B, Pell, et al)	\$ 750
Ter Borch: <i>Lady at Toilette-Table</i> (P-B, Pell, et al)	1,900
Van Der Burch: <i>Maid in a Courtyard</i> (P-B, Pell, et al) Silberman Galleries	1,700
Clays, Paul J.: <i>Fishing Boats on the Scheldt</i> (P-B, Pell, et al)	530
Corot: <i>Landscape with Faggot Gatherers</i> (P-B, Pell, et al)	1,050
Murillo: <i>Portrait of a Young Man</i> (P-B, Pell, et al)	625
Guardi: <i>Motif from Venice</i> (K, Arnaud, et al) Albert Du Vannes	400
Berchem, Claes: <i>Peasant Family</i> (K, Arnaud, et al)	475
Schongauer (atelier of): <i>The Nativity</i> (K, Arnaud, et al)	800

Prints

Bellows: <i>Stag at Sharkey's</i> (lithograph) (P-A, Johnson, et al) F. Schnitzer	525
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Furniture, Tapestries, etc.

Louis XV: 4-fold tapestry screen (P-B, Pell, et al)	520
Janet Scudder: bronze fountain group (P-B, Pell, et al)	1,125

Buell Mullen's Metal Mural

A mural on metal, destined for the Hispanic Room of the Congressional Library in Washington, is now being completed by Buell Mullen in her studio in New York's Waldorf-Astoria Hotel. Semi-circular in shape and 18 feet wide by 12 feet high, the design theme is based on Columbus' coat of arms.

When explaining her painting on metal technique to a reporter for the *Herald Tribune*, Mrs. Mullen said that "a metal background gives depth and force, a kind of third dimensional quality, while a canvas is drab and uninteresting." The painter also pointed out that the lasting quality of metal is infinitely superior to that of canvas. To enable paint to adhere to the surface of the stainless steel, Mrs. Mullen roughens it with carborundum.

The mural is being donated to the Congressional Library by the Alleghany Steel Corporation in appreciation of Secretary of State Cordell Hull's furtherance of inter-American friendship.

Paintings of Music Masters

New York's Gallery of Master Composers is exhibiting a group of paintings of great musicians from Palestrina to Ravel.

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Cook's Barn: MARVIN D. CONE

Marvin Cone Wins Mississippi Valley Award

WINNER of the \$200 purchase prize at the *Art and Artists Along the Mississippi* exhibition, staged during April by the Davenport (Iowa) Art Gallery, is Marvin D. Cone, whose *Cook's Barn* was rated highest by a jury of five Quad-City artists and patrons. Following the close of this successfully experimental exhibition on April 30, the canvas was given to a member of the Friends of Art, auxiliary organization of the gallery. Cone's picture was liked by jurors and visitors alike, finishing fourth in the popular vote.

Cone, native of Cedar Rapids and close friend of Grant Wood, is rated one of Iowa's outstanding artists, having received numer-

ous honors in state and regional competitions —last January he was awarded the Highest Award for Merit in Painting at the All-Iowa Exhibition. After studying at the Chicago Art Institute, he worked in Europe at Ecole des Beaux Arts (Montpelier), and now heads the art department of Coe College, Cedar Rapids.

Cedar Rapids is very proud of Cone. Once the civic leaders sent him to Europe, buying a specified number of canvases from him on his return to finance his trip. Last year, when he had a leave of absence from Coe College, the Cedar Rapids merchants helped defray Cone's expenses by auctioning off a number of his canvases. More than \$3,000 was cleared.

Singer of Ohio

ONE OF THE YOUNGER PAINTERS to establish himself as a regional leader is Clyde Singer of Malvern, Ohio. Singer has a strong following in his home state as evidenced by the action of the Butler Art Institute of Youngstown in according him his first comprehensive one-man museum show—an exhibition so successful that it also consolidated Singer's position as a national figure. On view were 36 canvases covering the last five years of the artist's work and including several paintings that have taken awards in important national exhibitions.

Among the latter were *Sandy Valley* (THE ART DIGEST, Nov. 1, 1935) which took the \$500 Harris Medal at the Chicago Institute; *Barn Dance* (THE ART DIGEST, April 1, 1938), which took the First Hallgarten Prize at the National Academy; *Approach to the Village*, which captured first prize at the Columbus Gallery in 1938; and *Street People*, which took the Columbus Gallery's first prize the preceding year. Another exhibit, and one that proved a salient one in Singer's career, was *Charlie's Place* which, when it was shown in the 1936 National Academy, was seen by Homer Saint-Gaudens and invited to the Carnegie International of the same year. The artist has since then been included in every

Carnegie as well as in almost every other nationally important show.

"Singer's strongest works," wrote Joseph S. Rosapepe, critic for the *Youngstown Vindicator*, "are his figure compositions, his street scenes and his panoramic landscapes. He paints with bright, vivid colors that give force and vitality to his works. Rather than paint studio or easel pictures, Singer prefers to go out on the street, in beer gardens, offices and on farms to paint 'the common people' in action."

After mentioning the stylized and somewhat repetitions features Singer gives his people, Rosapepe pointed out that the artist "achieves universal character in his figures, even though the range of types is limited."

Since January, Singer has been assistant director of the Butler Institute and an instructor in painting and drawing at Youngstown College.

Gottlieb Wins Praise

Rich, warm colors enliven the canvases of Adolph Gottlieb, who has just concluded a successful exhibition at the Artist's Gallery in New York. Included were such semi-classical themes as the *Birth of Venus*, abstractions based on natural forms, still lifes and circus scenes.

Gottlieb, wrote Emily Genauer of the *World-Telegram*, "is a romantic, working in deep and somber tones sometimes organized into quiet austere arrangements of still-life, and sometimes into landscapes that have an imaginative, unworldly air. . . . The pictures I liked best are the lush and emotional *Circus Performers*, and the *Figure Composition*, for its dark tonal harmonies, and its beautiful handling of perspective, so that, despite the depth of the picture, its balance is maintained."

The "significant thing" about the show for Carlyle Burrows of the *Herald Tribune* was "the poetic taste which the artist supplies to his subjects, giving them a delicate original quality."

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Art Education

McFee for Chouinard

FOLLOWING its policy of featuring each year a nationally known exhibiting artist as one of its teachers, the Chouinard Institute in Los Angeles has engaged Henry Lee McFee for the 1940-41 season. McFee, who through the years has taken some of the most important prizes available to painters, will begin his West Coast work in the fall. The Institute announces that inasmuch as McFee's classes will be restricted as to numbers, early registrations are advisable.

For the summer the Chouinard Institute has organized an extensive and varied course, scheduled to run from July 8 to August 16. The painting and drawing classes will be a continuation of the regular Chouinard training (under Ejnar Hansen, Carl Beetz, Herbert Jepson and James Patrick), while the vocational and applied courses will be concentrated to meet short-term requirements.

Special lectures will be given by May Gearhart and Director Nelbert M. Chouinard. Design classes will be taught by Patti Patterson, commercial art by Leonard A. Wheeler, lettering by Charles Cruze, fashion by Elgas Grim, costume design by Beatrice Phelps, millinery by Edith Smith, illustration by Pruett Carter and motion picture animation by Palmer Schoppe.

Ohio River School

Marietta, the oldest settlement in Ohio and the Northwest Territory, is located at the confluence of the Ohio and the Muskingum rivers, surrounded by hills that loom in all directions. Here the Ohio River School of Painting, beginning June 24, will hold classes in landscape painting under the direction of Harry H. Shaw and Clyde Singer. Work will be conducted out-of-doors, except when inclement weather prevents. For such occasions a large studio is available.

On view from June 24 to Aug. 17 will be an exhibition of canvases by the instructors, after which a show of student work will be hung. Visiting professional artists will be extended the courtesy of using the studio as headquarters for their painting activities.

In Beautiful Hawaii

One of the most unusual Summer schools is that planned by Dr. Avar Fairbanks of the fine arts department of the University of Michigan. Open to painters, sculptors and amateurs in the arts, the group plans to sail from Los Angeles on July 8, stop at the San Francisco Fair for two days and then go directly to Honolulu, where courses will be conducted at the Punahou school, with Fairbanks as director.

A painter and a sculptor who knows the Islands thoroughly, Fairbanks offers students and professional artists an exciting vacation in exotic surroundings and individual instruction in the arts and in the native lore of the Islands. The return sailing date is set for August 16.

Correlating the Arts

The Progressive Education Association, directed by Frederick L. Redefers, will conduct a workshop on "The Arts in Education" as a part of the summer course at Mills College in California. The project plans to correlate the various arts in American education.

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Ozenfant's Theory

WHILE MOST of the art schools are conducting their classes at breeze-swept seaside resorts, Amédée Ozenfant plans to maintain his school in New York City. Located in the Gramercy Park section of the city, the school offers instruction to students and art teachers who are planning to visit New York this summer for the Fair and for the wealth of exhibitions in America's art center. Opening June 17 and continuing through Sept. 6, the school will base its work on Ozenfant's theory of Purism (commented on by R. H. Wilenski in his *Modern French Painters*, THE ART DIGEST, April 1). This theory will, when mastered, form the base for sound individual development in whatever direction the student desires, according to Ozenfant.

In addition to the class work and individual instruction, there will be escorted tours to the Fair and other cultural exhibits in New York. Ozenfant, since his arrival in America in 1937, has taught at the University of Seattle and lectured at Yale, the Cooper Union and the New School for Social Research.

Classes at Saugatuck

On a 200-acre plot in Michigan is located the Summer School of Painting at Saugatuck, amid a patch of forest, clearings, a river, a lagoon and sand dunes that stretch westward to Lake Michigan. Under the direction of Frederick F. Fursman, the school conducts classes in painting, drawing and the graphic arts from June 24 to August 31, featuring as instructors (in addition to Director Fursman) Dan Lutz and Murray Jones. Beginning August 5 and continuing for four weeks is a class in photography, taught by Don Loving.

The school is affiliated with the School of the Art Institute of Chicago, with the result that students are granted credits recognized in all the schools and colleges in the North Central Association. Lectures by visiting artists add scope to the school's activities.

Ritchie of Rockport

One of the several schools located in picturesque Rockport on Massachusetts' Cape Ann is that conducted by Richard S. Ritchie, for years associated with the classes taught by Luks and Hawthorne. Realizing that many of the canvases painted during the last generation are turning black, cracking and peeling, Ritchie has made special studies of color science and various techniques. His teaching stresses the fundamentals of technique and includes instruction in egg tempera, casein tempera, watercolor, gouache, oil and mixed techniques.

Classes meet outdoors five mornings a week, with individual criticisms twice a week. Dates are from July 1 to September 1.

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Under Turquoise Sky

ONE OF THE COMMUNITIES that have put the Southwest on the nation's art map is Taos which, because of its brilliant light, perfect climate and colorful surroundings has long been a favored painting ground for a large number of artists. This season will be the eleventh that the University of New Mexico has conducted a field school of art in that historic spot. Opening on June 10 and continuing through August 3, the University offers instruction in all media to students who meet with the institution's entrance requirements. Courses carry full university credit and include landscape and figure work from models. Students have full privileges at the school's Harwood Foundation, containing an extensive library and collection of New Mexican antiquities.

The University also conducts a field school of Indian art at Santa Fe (Aug. 5-31), which makes a study of the origin and development of the decorative arts of the Pueblo Indians and other Southwestern tribes.

Ralph Douglass, director of the University's art department, is in charge of the Taos school and Kenneth M. Chapman of the Santa Fe project.

Boothbay's 20th Summer

Perched on the rugged, rocky terrain that meets the Atlantic along the Maine Coast are the Boothbay Studios at Boothbay Harbor. Under the direction of Frank L. Allen, the Studios offer a six-week course (July 8 to August 16) in a wide range of subjects, including watercolor and oil, advertising arts, design, pottery, jewelry, leather crafts, lettering, metal crafts, industrial design and color. The last named industrial subjects are under the guidance of Faber Birren and Harold van Doren, practising designers and writers on their subjects.

The list of teachers and lecturers is an impressive one, containing many nationally known as creative artists, educators and as authors of standard books. Among them are Matlack Price, James C. Boudreau, Ruth E. Allen, Royal B. Farnum, Elaine H. Brown, Robert E. Dodds, Hugh Findlay, Dorothy Sharples and Director Allen.

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Thus Hans Hofmann describes the locale of his Provincetown Summer School, in which, from June 15 to Sept. 15, he conducts his classes. During the first few weeks Hofmann criticizes daily to acquaint the students with his personal teaching approach. Mornings are given to drawing and painting from life; during the afternoons, landscape and still life are stressed.

In explaining his beliefs Hofmann says: "In the twenty years of my teaching I have insisted on a plastic approach to painting because I consider it the aesthetic foundation of modern art. With a plastic basis the student will free himself from imitation and with the development of his personal expression, he may become a vital factor in modern painting."

Summer in New York

The New York School of Fine and Applied Art, now in its new 57th Street quarters, announces that its 1940 summer session is scheduled to open July 8 and continue through August 16. The summer session "presents in abridged form" the newest developments in the work of the school in the departments of interior architecture and decoration, advertising design, costume design and illustration, and life drawing.

The program is so arranged that work in any one of the four departments may be taken in weekly units, each unit complete in itself, the six units constituting a course. All courses are based on a definite credit system corresponding to that used and accepted, not only by the higher institutions of learning in New York State, but by parallel institutions for work done in this school.

Nat Smolin to Teach

After a 20-year absence from America, Nat Smolin is again in New York, where, for the duration of the war, he will conduct classes in painting and sculpture. A sculptor whose works are owned by the Brooklyn Museum, Yale University and numerous other American collectors, Smolin is also represented in the Luxembourg and the Museum de La Rochelle.

Smolin's teaching is devoted to the students individually; his work is not organized in classes.

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Here the Guy Pène du Bois Summer School of Art holds its informal classes from June 10 through September in a spacious 86-foot studio-barn and in an Early Colonial house built in 1700 and distinguished in the interior by heavy beams, long rooms and huge fireplaces. Offering vacation-minded students both country and seaside atmosphere, the du Bois school combines the study of art on a serious, traditional basis with the chance to develop individual talent through special attention devoted to the use of color as an integral part of form. Du Bois gives criticisms daily.

Classes are held five days a week, with a life or portrait model available mornings; composition, landscape and still life occupy the afternoons. The studios are also open to students who wish to work on their own over the weekends.

Classes Under Hibbard

Taking advantage of the wealth of paintable material in Rockport on Cape Ann is the school of Aldro T. Hibbard, active in the popular Massachusetts colony from July 1 to Sept. 1. Three classes a week are held out-of-doors, where students study composition, color and technique by painting surf, rocks, stone quarries, wharves and the fishing and pleasure craft that dot the village's harbor and inlets. For landscape, there are quaint winding streets, old New England houses and rocky cliffs.

The classes are divided into morning and afternoon sections to provide more personal instruction. Each Saturday morning the week's work is gathered in the school's large studio where it is discussed and criticized in the light of specific problems confronted.

Brackman at Noank

Robert Brackman will again this Summer conduct his classes in painting at Noank, a picturesque fishing village on the Connecticut coast. Brackman's new studio building, now under construction, will be ready for the opening of classes on June 24.

The noted painter will teach life, still life and landscape, giving students individual attention and the benefit of his wide experience both as an instructor and as an exhibiting artist and portrait painter.

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CALENDAR of Current EXHIBITIONS

ALBANY, N. Y.
Institute of Art To May 31: 5th Annual of Capitol Region Artists.
ANDOVER, MASS.
Addison Gallery To May 5: Sculpture, Esther Jackson.
ASBURY PARK, N. J.
Society of Fine Arts (Berkeley-Carteret) To May 26: 3rd Annual, Watercolors, Sculpture.
AUBURN, N. Y.
Cayuga Museum May: Paintings, J. Connaway; Auburn Artists.
BALTIMORE, MD.
Museum of Art May 10-June 10: Romanticism in America.
Walters Art Gallery To May 7: Egyptian Sculpture (2600 B. C.-100 A. D.).
BOSTON, MASS.
Doll & Richards To May 4: Watercolors, Henry Holt, Jr.; Originals from "Pinocchio."
Horne Galleries To May 11: Work of Margaret Kohler; Sculpture, Maria Adams.
Guild of Boston Artists To May 11: Charles H. Woodbury Memorial.
Institute of Modern Art To May 26: Picasso.
Museum of Fine Arts To May 26: Picasso.
Vose Galleries To May 18: Jay Connaway.
BROOKLYN, N. Y.
Brooklyn Museum To May 19: Japanese Prints.
BUFFALO, N. Y.
Albright Gallery May: Rouault.
CARMEL, CAL.
Carmel Art Assn. May: Oils and Watercolors.
CHICAGO, ILL.
Art Institute To May 28: Italian Baroque Prints.
Chicago Galleries Assn. May: Frank I. Johnson; Mattie Lietz; Jessie Arms Botke.
Findlay Galleries May: Paintings, Frank Vining Smith.
Kuh Galleries May: Fernand Leger.
Tretyakov Galleries To May 16: Sculpture, Boris Lovet-Lorski.
CINCINNATI, O.
Art Museum To May 12: Annual of Cincinnati Artists.
CLAREMONT, CAL.
Pomona College To May 16: Paintings, Eloise S. Kingsley; Sculpture, Laura Woodhead Steere.
CLEVELAND, O.
Museum of Art May: 22nd Annual of Cleveland Artists.
COLUMBUS, O.
Gallery of Fine Arts To May 6: 3rd Annual Everyman's Exhibit.
CONCORD, N. H.
State Library May: Blockprints, Herbert Waters.
DALLAS, TEX.
Museum of Fine Arts May: Degas.
DAVENPORT, IA.
Municipal Art Gallery May 3-30: Work of Gallery Art Classes.
DAYTON, O.
Art Institute May: Dayton Society of Etchers.
DENVER, COLO.
Art Museum To May 15: Drawings, Fletcher Martin; Oils, Hayes Lyon.
DETROIT, MICH.
Artists Market To May 6: Paintings, Zoltan Sepesky.
Institute of Arts May: Impressionist and Post Impressionist School.
ELMIRA, N. Y.
Arnot Art Gallery May: Philadelphia Watercolor Club.
FORT WORTH, TEX.
Museum of Art May 3-17: Worcester Children's Exhibit.
HAGERSTOWN, MD.
Washington County Museum To May 12: Contemporary Art from 79 Countries.
HARTFORD, CONN.
Wadsworth Athenaeum May: Theatre in the Museum.
HOUSTON, TEX.
Museum of Fine Arts To May 26: Gouache Paintings, A. Saalburg.
INDIANAPOLIS, IND.
Lyman Brothers To May 11: Porter County Assn. of Artists.
IOWA CITY, IA.
State University May 10-June 10: Big Ten Exhibition.

JACKSON, MISS.
Municipal Club Gallery May: I.B.M. World's Fair Exhibit.
KANSAS CITY, MO.
Art Institute May: Student Work.
Nelson Gallery May 5-30: Paintings, Cleveland Artists.
LAWRENCE, KANS.
Thayer Museum May: Watercolors, Karl Mattern.
LOS ANGELES, CAL.
Foundation of Western Art May: California Group Exhibit.
Museum of Art May: Kathryn Leighton.
Municipal Art Commission May: Stendahl Galleries To May 18: Paintings, Feininger, Eloise Egan.
LOUISVILLE, KY.
Speed Memorial Museum May 5-26: Paul Saenger Commemorative.
MANCHESTER, N. H.
Currier Gallery May: Watercolors, Hilda Belcher.
MEMPHIS, TENN.
Brooks Memorial Gallery To May 10: Palette and Brush Club.
MILLS COLLEGE, CAL.
Mills College May 10-June 10: Annual of Student Work.
MILWAUKEE, WIS.
Art Institute May 1-15: Georges Schreiber; Emil Ganso.
MINNEAPOLIS, MINN.
Institute of Arts May: 18th International Water Color Show.
Univ. of Minnesota To May 28: Prints, Rouault; Three Centuries, American Architecture.
MONTCLAIR, N. J.
Museum of Art May: Disney Drawings; Children's Classes Exhibit.
NEWARK, N. J.
Newark Museum May: American Paintings and Sculpture.
Rabin-Krueger May: Pictures for the Home.
NEW HAVEN, CONN.
Yale University To May 15: Van Gogh.
NEW LONDON, CONN.
Allyn Museum May 5-June 2: Landscapes with Figures.
NEW ORLEANS, LA.
Delgado Museum To May 29: 20th Century Banned German Art.
NEW YORK, N. Y.
Academy of Allied Arts (349W86) May 2-24: 9th Annual Spring Salon Exhibition.
Accunavella Galleries (38E57) May: Italian Paintings.
American Fine Arts Soc. (215W57) To May 12: 24th Annual, Society of Independent Artists.
To May 25: Jacob Epstein.
An American Place (509 Madison) To May 11: Paintings, A. G. Dove.
Argent Galleries (42W57) To May 4: Paintings, Emily R. Poucher, Ida T. O'Keeffe; Sculpture, Lydia Rotch.
Art Students League (215W57) To May 11: Annual Student Concours.
Associated American Artists (711 Fifth) To May 4: Paintings, Arnold Blanch; May 6-20: Paintings, Jacques Zucker.
Babcock Galleries (38E57) May: Paintings, American Artists.
Barbizon-Plaza Gallery (101W58) To May 6: Crafts Students League.
Bignou Gallery (32E57) To May 4: Paintings, Luigi Settanni.
Bittner & Co. (67W55) To May 11: Fritz Kredel.
Bonestell Gallery (108E57) May 6-18: Paintings, John Northey.
Buchholz Gallery (32E57) May 6-25: Prints, Georges Rouault.
Carstairs Gallery (11E57) To May 11: Paintings, Soutine.
Columbia University (East Hall, 1145 Amsterdam) To May 17: Prints, Hans A. Mueller.
Contemporary Arts (38W57) To May 11: Paintings, Gerard Hordyk.
Downtown Gallery (113W13) To May 11: Review of the Season.
Durand-Ruel (12E57) May 13-31: Paintings, Ferdinand Hodler.
Eggleston Galleries (161W57) May: English Sporting Pictures.
8th Street Gallery (38E5) May 5-18: Marines, Frank Schneider.

Ferargil Galleries (63E57) To May 11: Nicholas Pavloff, Joe Hunt.
Findlay Galleries (69E57) To May 10: Watercolors, Elisabeth Parker.
French Art Galleries (51E57) May: Modern French Paintings.
Galerie St. Etienne (46W57) May 1-18: Paintings by Frans Lerch.
Grand Central Galleries (15 Vandeventer) To May 17: Paintings, George Elmer Browne; Pastels, George Wright.
Grand Central Galleries (Hotel Gotham, 2W55) May 7-24: Paintings, Paul Dougherty.
Hammer Galleries (682 Fifth) May: Six Centuries of Russian Art.
Harlow Galleries (620 Fifth) May: French Prints 1800-1940; originals from "Pinocchio."
Harriman Gallery (63E57) May 6-June 1: Paintings, S. Eisendieck.
Iranian Institute (1E51) To May 24: 6000 Years of Persian Art.
Kennedy & Co. (785 Fifth) May: Originals from "Pinocchio."
Frederick Keppel (71E57) To May 18: Chas. H. Woodbury Memorial.
Knooder & Co. (14E57) May 6-31: 18th Century English Sporting Pictures; May: Drawings by Catharine Dodgson.
Kraushaar Galleries (730 Fifth) To May 4: Watercolors, C. Kaesela.
John Levy Galleries (11E57) May: Barbizon School & 18th Century English Paintings.
Julien Levy Gallery (15E57) To May 7: Drawings, Tchelitchew; Paintings, Matisse; May 7-21: Paintings, Ben Shahn; Theodore Lux.
Lillienfeld Galleries (21E57) To May 18: Modern Masters.
Macbeth Galleries (11E57) May 6-20: "Star Boats," Gerald Foster.
Matisse Gallery (51E57) To May 11: Andre Derain (1938 & after).
Mayer Gallery (41E57) To May 11: Small Masterpieces, Braque, Picasso, Matisse, Derain.
M. A. McDonald (665 Fifth) May: Prints of Six Centuries.
Metropolitan Museum (Fifth at 82) May: Contemporary American Industrial Art.
Midtown Gallery (605 Madison) To May 15: Midtown Group.
Milch Galleries (108W57) To May 18: Paintings, Rubin.
Montross Gallery (785 Fifth) To May 11: Western Paintings, Henry Straeter.
Morgan Gallery (37W57) To May 11: Watercolors, Leslie Powell.
Morton Gallery (130W57) To May 11: Watercolors, Ian Mac Iver.
Museum of City of N. Y. (Fifth at 103) May: Child Life in Old New York.
Newhouse Gallery (15E57) May: English Portraits.
N. Y. Historical Soc. (76 & Central Park West) May: John Wesley Jarvis, Knickerbocker Painter.
Nierenhoff Gallery (18E57) May: XX Century Art.
Orrefors Galleries (5E57) May: Sculpture, Carl Milles; Jewelry, W. Nilsson.
Pasadoit Gallery (121E57) May 6-18: Sculpture, John Rodd.
Perls Gallery (32E58) May 6-June 1: Modern French Paintings.
Rehn Gallery (683 Fifth) To May 11: Watercolors, Bruce Mitchell.
Schaeffer Gallery (61E57) May: Old Master Paintings.
Schneider-Gabriel Galleries (71E57) May 6-25: Contemporary Artists.
Schultheis Galleries (15 Maiden Lane) May: Fine Paintings.
E. & A. Silberman (32E57) May: Old Masters.
Stern Galleries (9E57) To May 15: Paintings, M. W. Barney.
Studio Guild (730 Fifth) May 6-18: Paintings, Stella Bogart, Birdie Mellow.
Temple's Galleries (2E34) To May 12: Paintings, Yva Gee.
Uptown Gallery (249 West End) May 6-29: Contemporary Americans.
Valentine Gallery (16E57) To May 4: "Three Spanish Painters."
Vendome Galleries (59W56) May 4-18: Five Man Show.
Wakefield Gallery (64E55) To May 11: Paintings, drawings, Desha.
Walker Galleries (108E57) May 6-25: Watercolors, Mary Hoover Aiken.
H. D. Walker Gallery (38E57) To May 4: Paintings, E. J. O. Nordfeldt.
Weyhe Gallery (794 Lex.) To May 15: Watercolors, Adolf Dehn.
Whitney Museum (10WB) May 7-31: Work from Permanent Collection.
Wildenstein & Co. (18E64) To May 4: French 18th Century Sculpture.

Wolfe Art Club (802 B'way) To May 23: Annual Watercolor Show.
Yamanaka & Co. (680 Fifth) May 6-25: Chinese Tapestries, Robes of the Ch'ing Dynasty.
Howard Young Gallery (1E57) May: Portraits and Landscapes.
NORTHAMPTON, MASS.
Smith College To May 12: Work by Miss van der Rohe.
OAKLAND, CAL.
Art Gallery May 6-June 2: 1940 Annual of Sculpture.
OSHKOSH, WIS.
Public Museum May: Paintings, Breuer.
PARKERSBURG, W. VA.
Fine Arts Center May: Paintings West Virginia Artists.
PHILADELPHIA, PA.
Art Alliance To May 12: Watercolors, Cady Wells, John Pike; Oils, Margit Varga; Prints, James J. A. Murphy.
Academy of Fine Arts To May 12: Work by Philadelphia Artists.
Museum of Art May: Life in Philadelphia.
Plastic Club May 8-29: Annual of Sketch Club.
Print Club To May 11: 17th Annual of American Etching.
PITTSBURGH, PA.
Carnegie Institute May: Paintings, Clarence Carter, Antonio Ortiz, Echaque.
Univ. of Pittsburgh May 6-29: History of the Printed Book.
PITTSFIELD, MASS.
Berkshire Museum May: Massachusetts Art Project; Paintings, Lloyd, Jenny.
PORTLAND, ME.
Sweet Memorial Museum May: Portraits from Tarkington Collection.
PORTLAND, ORE.
Art Museum To May 19: 12th Annual Northwest Printmakers; Paintings, Marsden Hartley.
PROVIDENCE, R. I.
Art Club To May 12: Eliza D. Gardner, John G. Aldrich.
R. I. School of Design May: Contemporary Rhode Island Art.
RICHMOND, VA.
Museum of Fine Arts To May 12: Paintings, Theresa Pollak; May 4-19: American Miniatures.
ROCHESTER, N. Y.
Memorial Art Gallery May 10-June 9: Finger Lakes Exhibition.
ST. LOUIS, MO.
City Art Museum To May 15: Artists Guild of St. Louis.
ST. PAUL, MINN.
School of Art May 8-26: Contemporary American Paintings from 1939 N. Y. World's Fair.
SAN DIEGO, CAL.
Fine Arts Gallery May: Drawings, Diego Rivera.
SAN FRANCISCO, CAL.
Palace of Legion of Honor To May 14: Paintings, Jose Ramis; Etchings, Max Pollak; Sculpture, Theodore Riviere.
Courvoisier Gallery May 6-25: Print Show.
De Young Museum To May 15: Paintings, William Harnett.
Paul Elder & Co. To May 11: Lithographs, Marjorie Eakin.
Gump's May 6-18: Paintings, Beale Lasky.
Museum of Art To May 19: Paintings, Henry Alexander; Drawings, George Gross; Work of Luis A. Acuna.
SEATTLE, WASH.
Art Museum May 8-June 2: California Watercolor Society.
SOUTH HADLEY, MASS.
Mt. Holyoke College May: Paintings, Winslow Homer.
STATE COLLEGE, PA.
Penn. State College May: Rembrandt Etchings.
STRACUSE, N. Y.
Museum of Fine Arts May: Miniatures, Mary McMillan; Sculpture, Robert Davidson.
TOLEDO, O.
Museum of Art May 5-26: Annual of Toledo Artists.
WASHINGTON, D. C.
Arts Club To May 11: Watercolors, Hazel P. Rodman; Drawings, Robert Lawson.
Corcoran Gallery To May 5: 44th Annual Exhibition of Washington Watercolor Club.
Smithsonian Institution May Prints, Walter Stearns Hale.
WELLESLEY, MASS.
Farnsworth Museum To May 16: Watercolors, Agnes A. Abbot.
WILMINGTON, DEL.
Delaware Art Center May 6-28: Delaware Architects.

BOOKS REVIEWS & COMMENTS

Bingham of Missouri

It is TIME's habit to shuffle the cards of critical appraisal and assign new ranking to creative figures of the past. One figure now being thus reshuffled is George Caleb Bingham (1811-1879).

Until the early 1930's he was relegated everywhere except in his native Missouri to the dusty shelf reserved for unimportant provincials. But his appreciative State dusted off that shelf and, in a comprehensive exhibition of Bingham's work at the St. Louis Museum (April, 1934), recalled the nation's attention to his career. The show was repeated in 1935 in New York's Modern Museum and later in Hartford, Conn. Bingham's stature was enhanced; he was moved up several shelves in the country's consciousness; magazines further publicized him and museums collected his works.

The latest boost comes in the form of a definitive biography, Albert Christ-Janer's *George Caleb Bingham of Missouri*, just published by Dodd, Mead & Co., New York, at \$5. The author, former head of Stephens College's art department, has incorporated into his tract the salient features of all previously published material and has added new material recently come to light. In his researches he had the co-operation of Mr. C. B. Rollins of Columbia, Missouri, the only known friend of the artist.

Bingham, who has been thought of by most non-Missourians as a talented provincial, emerges as a widely informed, intelligent, extremely versatile figure, equally at home in Philadelphia, New York, Paris and Düsseldorf. He emerges not only as a sturdy, crisp-voiced painter, but also as a Legislator, a State Treasurer, an Adjutant General and a police commissioner.

His canvases won the acclaim not only of his patrons but also of Bingham himself, who wrote to Major James S. Rollins, father of C. B. Rollins and life-long friend of the artist: "My portrait of Jackson will be pronounced, by connoisseurs and the public, immeasurably superior to any similar work in the United States, the great statue of Washington, by Clark Mills, not excepted." And: "The fact is I am getting to be quite conceited, whispering sometimes to myself, that

in the familiar line which I have chosen, I am the greatest among all the disciples of the brush, which my native land has yet produced."

Bingham's letters to Rollins form a substantial part of the volume. Through them Christ-Janer traces the artist's almost constant travels, his views on art, politics and the host of topics that swung into the wide orbit of his interests.

Also set forth is Bingham's philosophy of aesthetics. As one would judge from his canvases, he bases it on faithful representation of nature. In his own words: "I have no hesitation in affirming that any man who does not regard the imitation of nature as the great essential quality of Art will never make an artist." And: "Art is the outward expression of the esthetic sentiment produced in the mind by the contemplation of the grand and beautiful in nature, and it is the imitation in Art of that which creates this sentiment that constitutes its expression."

Representing Bingham's art are 76 black and white reproductions and seven in full-color (from the plates by *Life* Magazine in its pictorial essay on Bingham). Among these are a large number of the minutely accurate sketches of politicians, land owners, country bumpkins and rivermen which the artist later incorporated into his carefully organized compositions based on Missouri election scenes, on life on river flatboats and on the exploits of such historical figures as Daniel Boone. Christ-Janer, whose writing is otherwise lucid and fast moving, examines these sketches and compositions somewhat laboriously, making observations that are repetitious and partake more of the nature of surface descriptions than of penetratingly important diagnoses.

But aside from this the book is skillfully and conscientiously put together. It is informative and interesting and a valuable contribution to the literature of American art. It will help consolidate Bingham in his proper historical niche.

—FRANK CASPERS.

BOOKS RECEIVED

NATURE IN CHINESE ART, by Arthur de Carle Sowerby. New York: John Day; 203 pp.; illustrated; \$3.75.

A study of bird, animal, vegetable and other nature forms traditional in Chinese arts and crafts.

THE ORIGINS OF PRINTING AND ENGRAVING, by André Blum, translated from the French by Harry Miller Lydenberg. New York: Charles Scribner's Sons; 226 pp.; illustrated; \$3.

The author, a European art expert and Louvre curator, discusses the invention and development of the various processes using liberal illustrations.

CHILDREN'S GARDENS, by Edwin L. Howard. New York: Studio Publications; 64 pp.; illustrated; \$1.

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ILLUSTRATED CATALOGUE OF A FINE COLLECTION OF RARE BOOKS AND ILLUMINATED MANUSCRIPTS. New York: William H. Schab; 80 pp.; illustrated.

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AMERICAN ART AND THE WOMEN OF AMERICA

League Reports

After a winter spent in the Paradise of the Pacific, it was quite a contrast to return to a state so cold and gray. But spring is surely on its way and will be welcome after so much freezing weather.

The first interesting duty was to look over the American Art Week reports which had been retained by Mrs. Pugh. It took many hours for a hurried view of all of them. The Chapters are to be congratulated on their fine work. The judges must have had great difficulty in deciding to whom the prizes were to be presented. Each state shows a tremendous growth, and it is interesting to note that the work is not just for a week but for the entire year.

Mrs. Florence Lloyd Hohman, Maryland's Director, outdid even the splendid achievements of last year. Her report came in an elaborate wooden box called an *Accordian of Art Events*. This had a continuous sheet of paper, 407 feet long, big enough to circle a ballroom 100 feet square. It could be viewed by 300 people standing shoulder to shoulder. It weighed 60 pounds and was full of newspaper clippings of art events given by the Chapter. It told of assistance to artists and great work for American art. Mrs. Hohman called it a treasure box of precious memories and said she gave ten to twelve hours a day to the project.

Mrs. W. Wemple and Mrs. Wallace J. Ellor of New Jersey needed their report, so it was not possible to see the book sent in by this other medal winning state. However, here are a few highlights about the work they did. In Orange there was a record of sales of paintings during the art exhibitions arranged by the Chapter which amounted to more than \$1,200. Newark had a most colorful Art Carnival to give gaiety to the Week. Verona and Clifton held their first boro exhibits, the one in Verona leading to the organization of a new art association. Every town and city in the state had art shows and celebrations. In many places the merchants chose the paintings and sculpture they placed in their windows. There was co-operation in all the museums, schools, and colleges. There is a new Manasquan River Group, formed primarily to aid American Art Week. This group opened galleries in many shore towns and led daily parades to inspect these and the shop windows. There is a new high record in state-wide sales and the full co-operation of the State Library Commission. American Art Week in New Jersey received more official recognition, especially in proclamations, and more front page and editorial notice than it has in any previous year.

World's Fair Art Meeting

An interesting meeting was called on April 16th by Olive M. Lyford, Co-ordinator of Art Exhibits for the World's Fair of 1940, at the Empire State Club, Empire State Building, New York City. The group consisted of the heads of art organizations, together with Fair officials, and met to plan a constructive art program for the summer.

It was decided to hold *Art Week* at the Fair from June 22nd to the 29th, in order to focus attention on the vast wealth of art

material at the Fair. Each person was called upon for suggestions and constructive criticism.

Joseph Danish, who with Holger Cahill will stress art in the making at the *American Art Today* building, gave their plans for the summer and for Art Week in particular. Mr. Wiegman and Joseph Israel spoke at length about the *Masterpieces of Art* which this year will include art valued at twenty million dollars. There will be work of the masters of the High Renaissance, French, Italian, Flemish, Spanish, and American schools for the entire 19th century up to Cézanne. Such an important collection has never been shown before.

Those present at the meeting included Mr. W. Bailey, director, art activities, World's Fair; Ernest Peixotto, director, department mural paintings, Beaux Arts, N. Y.; and Edward Roosevelt, foreign participation. Mr. Uhl, Mr. Zachary, Mr. E. Bailey, Howard Tooty, Miss Burdick represented Dr. Kagey, department of education. Also present were Forest Grant, head of art for the New York Board of Education; George Robinson of Robinson Galleries; Bianca Todd, head of the National Association of Women Painters and Sculptors; and Mr. Williams and Paul Manship, former vice chairman of American Artists Congress. Jack Markow represented An American Group; Hugo Gellert, the Artists Co-ordination Committee; and Florence Topping Green, National Director, American Art Week, the American Artists Professional League. Sir Louis Beale, head of art, British Pavilion and Baron Stephan de Ropp, head of art, Polish Pavilion, attended, as did Miss Smith and Mr. Cowles of the International Business Machines exhibit. Miss Aline Kistler, Miss Francine Baehr, Joseph G. Brunini, and Mr. Mori were representatives from the Temple of Religion and Japanese Pavilion.

Among the plans mentioned was an exhibition of sculpture in the beautiful setting of Gardens on Parade.

—FLORENCE TOPPING GREEN.

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A national organization of American artists and art lovers, working impersonally for contemporary American art and artists.

Blitzkrieg:

While their countrymen are serving in the ranks over there, a lot of foreign portrait painters are slipping into this country for a regular "blitzkrieg" on our American artists.

In a recent issue of THE ART DIGEST the editor, Mr. Boswell, turned loose a blasting bomb on the painter Gerald Brockhurst, who was in some unaccountable manner getting our Press all lathered up and handing him oodles of priceless publicity. He is the considerate genius, you know, who modestly limits himself, he says, to \$100,000 a year.

Now we have another recent arrival who has been able to throw our esteemed *Herald Tribune* for 73 inches, including seven portraits.

It is the technique they use in their promotion rather than in their professional work which intrigues us. Brockhurst, you remember, painted upside down; he showed you a hundred brushes, and he kept a talking machine playing softly in the mood of his sitter. Now this new man is Baron Von Pantz. We are not sure the Baron is as deft as Brockhurst, but anyway he uses a title. Of course, one would think that over here where we are constantly stepping on impecunious aristocracy, from vons to Grand Dukes, this would not matter. But with a certain class in the Long Island lorgnette group, this does pull a strong oar, and the Baron lays it on strong. He has never had much contact, to use his own words, with peasants, nor has he had any desire for it. Therefore he does not paint peasants. Well, he will not have to be on his guard; we don't have any of them over here anyway.

The Baron, he says, was formerly one of the proprietors of a combination inn and private club near Salzburg in Austria. The relation of this fact to art is not quite clear in our mind, but he and his press agent, or someone, makes use of it for window dressing. We have shown several of his paintings to competent judges and connoisseurs. We still are convinced that regardless of the Brockhursts and the Von Pantz or the De Britches, Americans can get the best portraits painted right here at home by our native American artists.

—ALBERT T. REID.

Comments from State Chairmen

Sometime ago a questionnaire was sent out to all the League's State Chapter Chairmen; for the benefit of those who have not seen them, we reprint the questions here, with the answers given to them by Charles G. Blake, State Chairman of the Florida Chapter.

Q. What particular problems, if any, seem to be hindering the advancement of American art in your state? A. "Public not given enough education as to WHY exhibited or illustrated pictures are good. Every art club and public gallery should periodically devote a session to explaining the composition of some good picture thrown on a screen, if the original be not available. I did this at our Art Club here, when I was president, screening a colored reproduction of Turner's *Ulysses Defy-*

ing Polyphemus; at another time *Haymakers* by L'Hermite (Leon) and again, *Herd in the Sunlight* by Claus (Emile). I got them from *Paintings of Many Lands* which gave a cut showing the lines of composition, etc. I obtained small colored reproductions and threw them on a screen, and the audience was very much pleased.

"I find that average persons, not specially acquainted with art, have a sort of inferiority complex that causes them to sheer away if art talk comes up, and some with a little art knowledge do not attend a show for fear they will not show complete knowledge (as if that were possible). I believe that if the public could be so informed that they would know WHY the picture they like is good, there would be less of 'I know nothing about art but I like that picture.' If a woman goes shopping, she knows what is good, for she is trained in that, and buys confidently. So, people should be trained to know why a picture is good, especially in composition. They can see the colors (perhaps) but they do not see the composition. Books should be gotten out in profusion, showing various pictures with a rough sketch of the picture in black lines and with the compositional lines indicated in heavier black lines. Then if small colored plates of said pictures were obtainable, that would make the demonstration that much more appealing."

Q. Are you having group exhibits? A. "In about twenty-five cities or towns in Florida."

Q. What publicity have these exhibits received? A. "Very good in the five places near St. Petersburg, and I understand that good publicity is usually obtained elsewhere in the state."

Q. Do you have difficulty in finding space for exhibitions? A. "No, although they are not all fireproof, as galleries should be."

Q. What are you doing to encourage senior high school students and college students to become interested in art? A. "Two months ago the Art Club of St. Petersburg voted to allow the Senior High School Brush and Palette Club the privileges of our Gallery one night per week, the president to be a regular member of our Art Club, representing the Brush and Palette Club at our meetings. I have heard that in some places they have exhibitions of school work (as we do here also)."

Q. Do you keep your members informed of Art Bills in the Legislature? A. "At the Florida Federation of Art Conventions, I have asked delegates to tell their clubs about the A.A.P.L. membership and THE ART DIGEST. I occasionally send out a postal card which also stresses this. I have also, during American Art Week, spoken on the radio and addressed various civic clubs, Rotary, Kiwanis, etc."

If you have any plan or idea that you believe would be of interest to artists, or if you feel that you can in some way promote American art interest, please write your ideas to the League's National Regional Chapter Chairman.

—NILS HOGNER.

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Where to show

offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.

Denver, Colorado

FORTY-SIXTH ANNUAL EXHIBITION OF THE DENVER ART MUSEUM, May 20 to June 24, at the Denver Museum. All media. Jury. Cash prizes. Last day for receiving entries: May 7. For entry blanks and complete details write: Chappell House, 1300 Logan Street, Denver.

Indianapolis, Ind.

INDIANA SOCIETY OF PRINTMAKERS' SEVENTH ANNUAL EXHIBITION, June 3-15, at the Lieber Gallery, 24 W. Washington St., Indianapolis, Ind. All print media. Fee: \$2 membership for non-members, (must be residents or former residents of Indiana). Jury. Purchases assured in number. Last date for receiving blanks and entries: May 11. For information and blanks write: Constance Forsyth, 15 S. Emerson Ave., Indianapolis, Ind.

Ogunquit, Me.

EIGHTEENTH ANNUAL NATIONAL EXHIBITION OF PAINTINGS, SCULPTURE & ETCHINGS, June 30 to Sept. 7, Ogunquit Art Center, Ogunquit, Maine. Open to all artists. Last day for receiving exhibits: June 15. For entry blanks and full information write: The Secretary, Art Center Building, Ogunquit, Maine.

Portland, Oregon

ALL OREGON NO JURY EXHIBITION, May 22 to June 30, at the Portland Art Museum, Portland, Oregon. All artists resident in Oregon are eligible. No prizes; museum guarantees ten sales from show. Last date for receiving exhibits: May 15. For entry blanks and complete information, write: Robert Tyler Davis, Director, Portland Art Museum, Portland, Oregon.

San Diego, Cal.

TWELFTH ANNUAL SOUTHERN CALIFORNIA ART EXHIBITION, June 7 to Aug. 31, at Fine Arts Gallery, San Diego, Cal. Open to all artists within 225 miles of San Diego. Media: oil, watercolor, pastel and sculpture. Jury. More than \$500 in prizes. Last day for receiving exhibits: May 22, 1940. For information write: Fine Arts Gallery, San Diego, Cal.

The I.B.M. Shows

[Continued from page 13]

OKLAHOMA
Nan Sheets, *The Osage Nation* (N. Y.).
O. B. Jacobson, *Red Soil in Sunshine* (S. F.).

OREGON
William Givler, *Columbia River, Mosier* (N. Y.).
David McCosh, *Lumber Country* (S. F.).

PENNSYLVANIA
Everett Warner, *Snow Flurries* (N. Y.).
Antonio Martino, *Wilde Street, Manayunk* (S. F.).

RHODE ISLAND
John Frazier, *Sand Dunes* (N. Y.).
Florence Leif, *Still Life with Glass Bell* (S. F.).

SOUTH CAROLINA
Anna Heyward Taylor, *Cypress Swamp* (N. Y.).
Richard J. Bryan, *Low Country Cabin* (S. F.).

SOUTH DAKOTA
Melvin Anderson, *January Thaw* (N. Y.).
Andre Boratko, *Mission City, S. Dakota* (S. F.).

TENNESSEE
Francis Brew Ryan, *Robert Ryan* (N. Y.).
John F. Richardson, *Capitol Hill* (S. F.).

TEXAS
Tom Lea, *Portrait of Artist's Wife* (N. Y.).
Alexander Hogue, *Dust Bowl* (S. F.).

UTAH
Henry Resmussen, *How Hard the Furrow* (N. Y.).
Roy H. Butcher, *The Jerry Gang* (S. F.).

VERMONT
Philip Cheney, *Winter Afternoon* (N. Y.).
Wallace Fahnestock, *Dorset Hollow* (S. F.).

VIRGINIA
Marion Junkin, *Romantic Nocturne* (N. Y.).
Julien Binford, *The Bargainers* (S. F.).

WASHINGTON
Ambrose Patterson, *Shaker Service* (N. Y.).
Clyfford E. Still, *Totem Fantasy* (S. F.).

WEST VIRGINIA
Mrs. Lyle H. Bennett, *The Last Look* (N. Y.).
Katherine T. Burnside, *Beyond Red House* (S. F.).

WISCONSIN
Ruth Grotzenrath, *The Barnyard* (N. Y.).
Harold Westcott, *Marsh Farm* (S. F.).

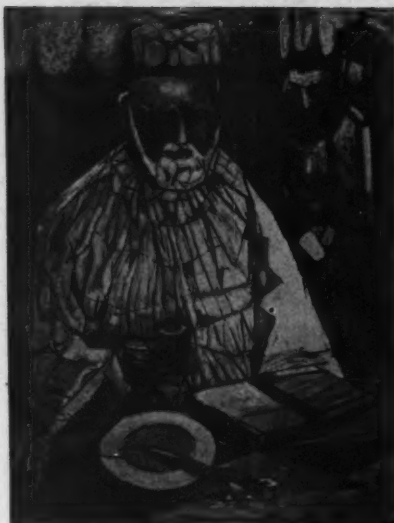
WYOMING
Mrs. Vina Cames, *Landscape* (N. Y.).
Evelyn Hill, *Wood's Landing* (S. F.).

ALASKA
Sydney Lawrence, *Cache* (N. Y.).
Sydney Lawrence, *Indian Cabin* (S. F.).

HAWAII
Madge Tennant, *Local Color* (N. Y.).
Reuben Tam, *Koko Crater* (S. F.).

PUERTO RICO
Luisa Gelgel, *Lorena la Lavendera* (N. Y.).
Jose Franco, *Camino al Pueblo* (S. F.).

VIRGIN ISLANDS
Aubrey C. Ottley, *Charlotte Amalie* (N. Y.).
J. Antonio Jarvis, *Saturday Morning* (S. F.).



Rabbi in White: N. TSCHACBASOV
Exhibited at A. C. A. Gallery

Fortnight in N. Y.

[Continued from page 19]

the new 52nd Street Gallery, directed by H. van Weeren Griek, lately of the Arden Galleries. This establishment, at 63 E. 52nd, will specialize in contemporary art of Europe and America. Brown's new watercolors are from his happiest hunting ground, the Caribbean area, and they have his characteristic insistence upon design.

During April Charles Kaesela held his first show at the Kraushaar Galleries. A strong personal style characterizes his work and he knows how to float a boat on water in an aquarelle. Margaret Breuning, *Journal American* critic, praised his freshness of vision. "There are," she noted, "both directness and vitality in all the work."

Henry Strater's westerns are back in town, quiet landscapes of ranch buildings and corals set against the great open spaces in a new show at the Montross Gallery. Though he lives in Maine and I. B. M. has purchased one of his oils to represent Maine at the World's Fair, Strater's chosen province is the west, the Verde Valley in north Arizona. There is lots of air in these pictures which give the form considerable sculptural quality.

Contemporary Arts Gallery is presenting the Dutch artist, Gerard Hordyk in his second one-man show in New York, with a group of light-hearted canvases, gay and sun-filled. "Hordyk is an excellent painter," wrote Margaret Breuning in the *Journal American*. Recently, and to good purpose, Hordyk has been working on stage decor. It has given new grace to his compositions.

At the same gallery there was a show recently by Leighton Smith, who is 61 years old. The paintings were in two different moods, but they were remarkably good paintings, whether in the brooding mood or the lighter side.

"Little Triumphs of French Painting," Aimee Crane calls her selection of French moderns on view at the Guy Mayer Gallery. Tiny little paintings, some inconsequential, others important, it is a show for each to use his own taste. Rouault's tiny head takes the Fortnight's first prize. Second goes to Derain's Cézannesque landscape; third, to Utrillo's Gauguinesque *Moulin de la Galette*. A stimulating assembly.

At the Grand Central Galleries (Gotham Branch), a new artist, David Lax, came for-

ward unheralded as a "find" in the opinion of several of the critics. Only 26 years old, Lax revealed unusual technical ability to Melville Upton who noted in the *Sun* that this was not the only string to his bow, for in some of the canvases "he paints a sort of dream world."

Here is a delayed follow-up on Chuza Tamotzu, whose show was a recent attraction at the Vendome Galleries. "His pen and brush landscapes," said Klein, "are soft as a cat's purr, while in his canvases the color brings out the full flavor of the countryside. Tamotzu responds to the city with a trenchant poetic realism. . . ." Klein was wholly enthusiastic.

Elizabeth Parker is showing watercolors at the Findlay Galleries in a show extended until May 10, which illustrate both a decorative facet and a flair for catching the feeling of a place. The place, in most paintings, is the French countryside while others depict American scenes. The former are lighter, gayer; the American views are dirtier, more defined, more incisive. Consciously or not, she seems to have struck here at a significant truth.

6,000 Years of Persian Art

[Continued from page 9]

on a point that cradled the world's civilization, rose even before the Greek civilization to a position of world eminence under Cyrus, Xerxes and Darius. After the Battle of Marathon it fell under the political sway of Hellenistic rulers. Becoming the Parthian Empire in Roman days, Persia enjoyed a new Renaissance and another decline, then the establishment of the Sasanian Empire lasted until the ever-wooping Mongol descended upon Iran. Mongol, Arab, Turk and finally Englishman played football with the country until today it remains a vassal state under League of Nations mandate to Britain, its outstanding new architectural development being, significantly, the oil well derrick.

Art, nevertheless, survived the turmoil of history, because it was based upon a sound tradition, and as empire after empire toppled in dust in Persia, artistic resurgence came again and again to the country. For in Persia beauty is regarded as the proof of divine presence.

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